

AHMET ERTEGÜN'S ART MANAGEMET OF PERSPEKTIVE:
ATLANTIC RECORDS



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YEDİTEPE UNIVERSITY
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ATLANTIC RECORDS

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PLAGIARISM

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ABSTRACT

This study aims to examine the art management perspective of Ahmet Erteğün through Atlantic Records. This study is significant in terms of revealing the effects of a music company director's life and personal characteristics on the music company he has established and the place of the said company in the music industry. The research was planned and conducted as a case study in a qualitative design. Case studies are based on "how" and "why" questions and allow the researcher to deeply examine a phenomenon or event that he cannot control. This study sought an answer to the question of "what is going on?" by adopting an interpretative attitude. The collected data were analyzed by content analysis. The examining process was carried out by the researcher. Jazz and blues music are the genres of music, in which black people in America express themselves. A new type of music, Rock and Roll, has emerged with the influence of jazz music, which is supported in order to minimize the conflicts arising from racism in America. In the music world, which has turned into an industry with the developing technology, small independent record companies operated in the beginning. Atlantic Records, one of these independent companies, was founded in during 1930-1980s what is called a classic in the music industry. It is thought that Ahmet Erteğün's perspective has a crucial influence on the survival of Atlantic Records until today, which was founded in 1947 by Ahmet Erteğün and his partners.

This study investigates Ahmet Erteğün's family, education and interests, which are effective in the formation of his personality. It aims to reveal the influence of Ahmet Erteğün on Atlantic Records.

Key Words: Ahmet Erteğün, Atlantic Records, Music Industry, Arts Management

ÖZET

Bu çalışmada Ahmet Ertegün'ün sanat yöneticiliği perspektifinin Atlantic Records üzerinden incelenmesi amaçlanmaktadır. Bu çalışma bir müzik şirketi yöneticisinin hayatı ve kişisel özelliklerinin kurmuş olduğu müzik şirketi üzerindeki etkilerini ve söz konusu şirketin müzik endüstrisindeki yerini ortaya koymak açısından önemlidir. Araştırma nitel desende bir durum çalışması olarak planlanıp yürütülmüştür. Durum çalışmaları, “nasıl” ve “niçin” sorularını temel almakta, araştırmacının kontrol edemediği bir olgu ya da olayın derinliğine incelenmesine olanak vermektedir. Yürütülen bu araştırma, yorumlayıcı bir yaklaşımla “ne oluyor?” sorusuna cevap aramıştır. Toplanan veriler, içerik analizi ile çözümlenmiştir. İnceleme süreci, araştırmacı tarafından gerçekleştirilmiştir. Jazz ve blues müzik türleri Amerika'da özellikle siyahîlerin kendilerini ifade ettikleri bir müzik türüdür. Amerika'da ırkçılıktan kaynaklanan çatışmaları en aza indirebilmek için desteklenen caz müziğin etkisiyle yeni bir müzik türü olan Rock and Roll ortaya çıkmıştır. Gelişen teknolojiyle bir endüstriye dönüşen müzik dünyasında başlangıçta küçük bağımsız plak şirketleri faaliyet göstermiştir. Bu bağımsız şirketlerden biri olan Atlantic Records 1930-1980 arası müzik endüstrisinde klasik olarak adlandırılan bir dönemde kurulmuştur. 1947'de Ahmet Ertegün tarafından ve ortakları tarafından kurulan Atlantic Records'un bu güne kadar varlığını sürdürmüş olmasında Ahmet Ertegün'ün perspektifinin önemli bir yere sahip olduğu düşünülmektedir.

Bu çalışmada Ahmet Ertegün'ün kişiliğinin oluşmasında etkili olan ailesi, eğitimi ve ilgi alanlarını incelemektedir. Atlantic Records üzerinde Ahmet Ertegün'ün ne türden etkileri olduğu ortaya konmaya çalışılmıştır.

*Anahtar Kelimeler: Ahmet Ertegin, Atlantic Records, Muzik Endustrisi, Sanat
Yöneticiligi*

“to my beloved father A. Vahap AKSÜT”

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ABBREVIATIONS

ATCO	Atlantic Corporation
BMG	Bertelsmann Music Group
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CBS	Columbia Broadcasting System
CD	Compact Disk
EMI	Electric and Musical Industries
EP	Extended Play
HB	Home Box Office
IRC	Internet Relay Chat
KHJ	Licensed, commercial radio station, Los Angeles, California
LP	Long Play
MB	Medium Boat; Megabayt
MP3	MPEG-1 Audio Layer III
MTV	Music Television
PBC	Public Broadcasting Service
RCA	Radio Corporation of America
SACEM	Society of Authors, Composers and Publishers of Music-Societe des Auteurs Compositeurs et Editeurs de Musique
UCLA	University of California, Los Angeles
UNESCO	United Nations Educational, Scientific and Cultural Organization
USA	United States of America
USS	An Iowa class battleship built for the United States Navy (Missouri)
WINX	Radio station
WIPO	World Intellectual Property Organization

1. INTRODUCTION

Ahmet Ertegün is one of the important independent record company executives in recent history. It can be said that Ahmet Ertegün and Atlantic Records have an important place in the acceptance of jazz and blues genres by white people

The importance of Ahmet Ertegün's life, who was born in a multicultural city as the child of an educated and highly cultured family, on art management will be discussed in the second part of the thesis. It can be said that Ertegün's father's diplomatic personality, his mother's interest in music, and his older brother's intellectual structure, of Ertegün, who lived first in Europe and then in America due to his father's diplomacy while growing up, were quite influential on him.

Ahmet Ertegün's interest in black music, his worldview, tastes, collectorship and his attitude towards racism formed the identity of Atlantic Records. For this reason, Atlantic Records, founded by Ahmet Ertegün, will be discussed in the third part of the thesis. In this context, the roles of the partners involved in the establishment of Atlantic Records as well as the developments during the rise of the company, which included the company's entry into the top 25 among 500 independent record companies, and the artists discovered by Atlantic Records will be discussed, the conditions constituting the sale of the company to Warner Bross and the works of Atlantic Records under Warner Bross will be included.

Ahmet Ertegün is the only name that has remained as the manager of Atlantic Records, which is the only record company among many independent small record companies that has been active until the mid-1900s, and whose management ended with his death. In this study, in order to better understand Ahmet Ertegün's perspective, in the 4th chapter of the thesis, Ahmet Ertegün's art management will be

evaluated on the axis of his relations with his colleagues, important artists he discovered and the media. The funds Ertegin established, the museum, the football team and the art collection he created will be among the other subjects of this research.

In the music industry, large companies acquired small companies in the 1960s, resulting in the formation of an oligopol structure. In the music industry, large companies acquired small companies in the 1960s, resulting in the formation of an oligopol structure. In the 1980s, there were few large companies such as Polygram, Sony, BMG, EMI and Warner (WEA) in the music industry, and in the early 2000s, this number decreased even more. In the 5th part of the thesis, a brief history of the music industry will be given and the relationship between the concession granted to Atlantic Records by the big companies that dissolve the small companies and the solid structure established by Ahmet Ertegin will be focused on.

In the 6th chapter of the thesis, the place of Atlantic Records, in the music industry will be mentioned, the characteristics of the period when Atlantic Records was founded as well as its relations with artists, radio and distributors, music technologies and copyrights will be examined.

This thesis will examine Ahmet Ertegin not only as a company founder, but also as a producer, songwriter and arranger, and will reveal his artistic management characteristics that have influenced his to become an indispensable name in the music industry.

2.THE LIFE OF AHMET ERTEGÜN

Ahmet Ertegün, who is known as an important independent record manager of recent history, was born on July 31, 1923, in Üsküdar, Istanbul, about two months before the proclamation of the Republic of Türkiye. His father, Mehmet Münir, was a legal adviser. His mother, Hayrunnisa Rüstem, was a music lover who played string and keyboard musical instruments by ear. Ertegün had an older brother named Nesuhi and a sister named Selma (Ertegün, Marcus, et. All, 2001, p.4).



Figure 1. From left, Ahmet Ertegün, Hayrunnisa Rüstem Ertegün, Selma Ertegün, Mehmet Münir Ertegün, Nesuhi Ertegün

His father, Mehmet Münir Ertegün, had been in various European metropolises and later in the United States as an observer and ambassador to the League of Nations after the Republic of Türkiye was founded. Ahmet Ertegün studied in Switzerland, France and England due to his father's duty (Aydemir, 2008, p.1).

Mehmet Münir Ertegün first served in Europe. Thanks to the maids and Swiss babysitters that moved with the couple, their children started to speak French-German, Turkish-French mixed languages (Greenfield, 2013, p.30-32). Ahmet Ertegün said, “I always grew up in the Turkish consulate. I played in the squares and boulevards of Paris. But we lived in a Turkish environment. We spoke Turkish at home, not only with members of my family, but also with cousins, aunts, and many consularmembers, diplomats and their families.” (Steinberg, 2007, 04’58”-05’20”). It is known that the fact that Ahmet Ertegün’s father brought home a motion picture projector and made them watch the silent film starring Charlie Chaplin while he was in Switzerland, had a significant influence on his life (Greenfield, 2013, p. 34).

The family came to Paris after Mehmet Münir was appointed as ambassador in 1931. Ahmet Ertegün started listening to records of Josephin Baker, Mills Brothers, Bing Crosby, Paul Whitman and Louis Armstrong in those years. Mehmet Münir was appointed as the Turkish Ambassador to the British Royal Palace in 1932 at his own request. (Greenfield, 2013, p.35-36). It is known that Hayrunnisa Rüstem, who was known to be extremely modern by Turkish standards of the period, took time to instill a love of music in her children and acquired popular song recordings of the period (Wade, Picardie, 1989, p.29). Ahmet Ertegün said, “My father had little interest in music. My mother was quite different. She had an interest in music. She was a good singer and dancer. She taught us a very good music culture. We had a great love for American jazz music. Nesuhi taught me the intricacies of jazz music. He took me to CapCalloway and Duke Ellington concerts when I was 8-9 years old. It had a huge impact on me.” (Steinberg, 2007, 06’45”).

Ahmet Ertegün, whose English is not very good, studied with his older brother Nesuhi Ertegün in a French High School in South Kensington (Greenfield, 2013, p.37-38).

Mehmet Münir was appointed to Washington D.C. as the Ambassador of the Republic of Turkey in June 1934 (Greenfield, 2013, p.40). When the Ertegüns came to Washington D.C., it was a time when discrimination was at its peak in many aspects. This discrimination began in 1913, when Thomas Woodrow Wilson was elected as the President of the US. Before Wilson, the federal government had a mixed structure. Black and white people had been working together. However, Wilson changed this structure. Many black people were dismissed and their offices were separated from each other. In 1919, the “Red Summer” riots broke out. After the First World War, many soldiers returned to their countries, many blacks working in the US were fired from their jobs, and these white soldiers replaced them. This policy has led to racism, riots and lynchings (Saftir, 2021, 09'13"-09'33”).

Black people in the USA organized protests for equality and freedom in the 1940s. Jazz fans consisted of a small group at that period. (Greenfield, 2013, p.63). Black people who performed jazz music were marginalized in the society and the venues did not allocate their stages to these musicians. Mehmet Münir Ertegün condemned the violent acts of the USA. He stated that he would host jazz concerts in the Turkish Embassy. Thus, he took a historic step against the United States. He invited black people to the embassy and participated in the jazz concerts. The US administration then demanded black people not be taken into the embassy. The US government sent a statement of condemnation to Turkey in line with this decision. Türkiye did not listen to the Senate and hosted black musicians in the embassy (Ünal,

2018, p.2). Thereupon, the US Department of State suggested that black guests be accepted through the back door of the embassy in order to reach an agreement. However, Mehmet Münir Erteğün stated that black people who came to the embassy were guests and replied the suggestion, “They will enter and leave the front door as equals as everyone else. However, if you wish, we can arrange for you to enter through the back door.” (Erteğün, Marcus, et. All, 2001, p.7). The embassy is a kind of political oasis and the ambassador is able to do whatever he wants. For this reason, he didn’t get almost any reaction. There was nothing that American legislators can do. Thus, the ambassador virtually eliminated racial barriers (Saftir, 2021, 40'52”-41'39”).

In the following period, despite the reactions of the USA, Martin Luther King, one of the leaders of the freedom movement, also hold concerts in the embassy. Ahmet Erteğün has tried to show the USA at every opportunity that black people have the same right of life as white people. Ahmet Erteğün and the guests including Martin Luther King were arrested by the police at a party. Erteğün was imprisoned for violating the law by discrimination. Before this incident turned into a diplomatic crisis, the officials from the Ministry of Foreign Affairs prevented the situation and Erteğün was released (Ünal, 2018, p.15).

Ahmet Erteğün started his education at St. Albans school, and her sister Selma Erteğün at the National Cathedral. Erteğün had to go to the chapel every day in this school. Mehmet Münir sent Erteğün to Landon, an independent school not affiliated with any denomination except Washington by claiming that this compulsory attendance was against his own educational principles (Greenfield, 2013, p.53). In this school where American football was popular, Mehmet Münir did not allow his son to

play football. Thus, Erteğün explored the suburbs of the city, without any notion to his family, during his football training sessions (Greenfield, 2013, p.54).

It is known that Ahmet Erteğün, who speaks with British accent, learned the American accent by imitating the accent of former boxer Cleo Payne, who worked as a janitor at the embassy. Payne also taught boxing to Erteğün and guided him in the black neighborhoods of the city.

In Washington, Ahmet Erteğün sought to find jazz in the style of Duke Ellington, which was his first concert in London. Despite going to the biggest record store in the city, he could not even find records of artists such as Louis Armstrong and Bessie Smith. Later on, Erteğün discovered the record stores in the ghetto. Erteğün's extensive classical education, as well as his encyclopedic knowledge of jazz, set him apart from his peers. Erteğün, who was interested in the poor life, became a regular at the Gaiety Burlesque Theater and started to go to pubs with black rustic musician groups (Greenfield, 2013, p.54-55).

The documentary film *Leave The Door Open* talks about the Erteğün brothers going to the Howard Stage once a week to listen to black bands. Music groups appear on the stage during the film screenings held in 1910. This stage has been one of the most important for black audiences in the United States for decades. After or between the performances, the Erteğün brothers went backstage and met the musicians including Count Basie, Louis Armstrong, Duke Ellington and other musicians (Saftner, 2021, 18'19"-18'56").

The Erteğün brothers were aware of what Ellington had done. Ellington transformed Jazz from being just dance music into a musical style that conveys a

social message. Some song titles referred to specific social problems. This was one of the things that excited Ertegün brothers the most. Judging from their father's political background and their experience in many countries, they were really surprised that music could convey a social, cultural or political message. This type of music was meaningful for them. Music is not just an entertainment. Ahmet Ertegün became a regular at Howard Theater at the age of fourteen and had chance to listen to everyone here (Saft, 2021, 31'30"-32'02").

Ahmet Ertegün was very successful in his classes at school. His success in French, Latin, mathematics and history was particularly noteworthy. The fact that his older brother Nesuhi Ertegün started to teach Ahmet Ertegün writers such as D. H. Lawrence, in a sense, enabled him to improve early. Although the Ertegün family is considered to be a part of the higher class, Ertegün argued that they were intellectually a left-wing family. He did not see his family's living a diplomatic life as a contradiction. It is also known that Ertegün loves the luxurious life. In 1939, the Ertegün family decided that it was not safe for Nesuhi Ertegün, who had gone to Paris for university education in those years, to stay in Paris. Nesuhi Ertegün left his education at the Sorbonne at the age of 22 and went to the America. Ahmet Ertegün had amassed a large record collection until his older brother turned back (Greenfield, 2013, p.56-58).

Ahmet Ertegün and his brother Nesuhi Ertegün went to black people's record stores in Washington and bought the forgotten jazz and blues records that nobody else wanted. According to another jazz collector of that period, the Ertegün brothers knew the tag of each record, just as other children knew about baseball and football teams (Wade, Picardie, 1989, p.30).

After Nesuhi Ertegün arrived at Washington, the two brothers collected records very seriously. In a short time, there were twenty thousand 78 RPM jazz and blues records (Greenfield, 2013, p.58). Their collection was so great that in an article titled “Collecting Hot” published in Esquire magazine in 1938, the two brothers were mentioned as prominent jazz record collectors. Ahmet Ertegün’s school principal called the ambassador to warn him not to allow his son to be mentioned in the press. (Wade, Picardie, 1989, p.30).

The political events of the period had always had an impact on Ahmet Ertegün’s life. One of these events is that Marian Anderson, the black contralto voice of the Daughters of the American Revolution group, which women who helped the USA gain independence in 1939, had not been allowed to sing in front of mixed audience in the Constitution hall. President Franklin D. Roosevelt instructed Secretary of the Interior, Harold L. Ickes, for Anderson to hold a free concert on the steps of the Lincoln Memorial over the Easter holiday. Ahmet Ertegün and Nesuhi Ertegün were affected by this disagreement and started to organize jazz concerts in the capital for mixed audiences (Greenfield, 2013, p.58-59).

Ahmet Ertegün enrolled in the academy in 1940, which was established as the school of King William in 1696, which was only accessible to men. This school requires students to learn one language fully each year. Ahmet Ertegün started with Attic Greek in the first year and continued with Latin, German and French in the following years. (Greenfield, 2013, p.61).

Although Nesuhi Ertegün did not have a jazz education, he taught the first official course offered at the university level at UCLA, USA. Nesuhi Ertegün had a great role in shaping Ahmet Ertegün’s character. Nesuhi Ertegün started to give jazz

conferences, which were unusual for Washington, in a place Ahmet Ertegün called the “intellectual bookstore”. What was unusual about these conferences is that the attendees consisted of white and black people. In one of the conferences, one of the audience started an interesting conversation with Nesuhi Ertegün. This audience was Herb Anderson, who would later become Ahmet Ertegün’s very close friend and partner (Ertegün, Marcus et. all, 2001, p.22).

Due to his closeness with the musicians he admired at a young age, Ahmet Ertegün adopted the way they talk, dress and their view on the general society. Based on these principles, he formed his own personality. In 1942, Nesuhi Ertegün decided to organize jazz concerts with black musicians for the mixed race audience. According to Ahmet Ertegün’s statement, the participants did not know that the concert would be integrated. The first concert was held at the small Jewish Community Center. Since it was the only place that allowed the concert. They announced their concert promotions in the form of flyers in the record shops in the black region, and in the white paper. Joe Turner, PeeWee, Sidney Bechet and Pete Johnson featured in this first concert. Ahmet Ertegün and Nesuhi Ertegün rented the National Press Club, the second concert venue, by threatening to make a big scene out of it. Lead Belly, J. C. Higginbotham, Joe Marsala, Teddy Wilson, Max Kaminsky and Zutt Singleton appeared at the concert titled “Swing Time in the Capital – A Jam Session of of Jazz Giants” on May 25, 1942 (Greenfield, 2013, p.65-66).

After Pearl Harbor was attacked on December 7, 1941, and the United States went to war against Japan and Germany, uniformed soldiers filled the streets of Washington (Greenfield, 2013, p.70). Mehmet Münir Ertegün, who continued his duty as the ambassador to the United States of America for a long time, became ill

while the preparations for the lunch, which was planned to be held at the embassy on October 29, 1944, to celebrate the twenty-first anniversary of the Turkish Republic, were going on. At that time, Turkey was tried to be put under pressure so that it would enter the war on the side of both Germany and its allies. Therefore, Mehmet Münir Erteğün was very meticulous at his duty as an ambassador. Although the doctor, who was called to the embassy after he got sick, advised him to rest, Erteğün received the guests for two hours. On November 11, 1944, Mehmet Münir Erteğün died of a coronary thrombosis at the age of sixty-one. On January 25, 1946, President Harry S. Truman gave permission for Mehmet Erteğün's body, which had been kept at Arlington National Cemetery for the duration of the war, to be taken back in state to Turkey on a naval cruiser. In April, the ambassador's remains were transported to Istanbul on the USS Missouri, to which the Japanese surrendered. Mehmet Münir Erteğün was laid to rest next to his Sufi grandfather in the cemetery in Üsküdar Sultantepe (Greenfield, 2013, p.70-71).

Ahmet Erteğün had a hard time after the death of his father Mehmet Münir Erteğün. Although he had the opportunity to find a job in every field after the war, Ahmet Erteğün, who did not even work for a day, had no idea what he wanted to do (Greenfield, 2013, p.71). In 1947, Hayrunnisa Rüstem Erteğün and Selma Erteğün returned to Turkey. Ahmet Erteğün did not accompany them because he had a master's degree going on in Medieval Philosophy at Georgetown University and would have to do his compulsory military service if he returned to Turkey. Orhan Eralp, who worked as a secretary at the Turkish embassy and later continued to work as his nation's permanent representative to the United Nations, took over the lease of the house in Georgetown and allowed Erteğün to continue living there. Selma Erteğün wrote: "Ahmet had some pretty hard times. He told me he had had to subsist on a

cheap brand of canned fish and bread. He said he chose fish because it was the best nourishment he could afford.”(Greenfield, 2013, p.76)

After moving to Los Angeles, Nesuhi had married a woman named Marili Mordern in 1945. He run the Jazzman Record Shop she had founded. He was able to send thirty dollars to Ahmet Ertegün per month. Ahmet Ertegün tried to find a job with more than 25 dollars a week. They all pay so little except jobs like painter, butler, chauffeur, salesman. And no one aroun him tought that he likes thes jobs. (Greenfield, 2013, p.76)

As far as it is known, Ahmet Ertegün decided to start a record company business after he left his job at an insurance company after having problems with wages. Ertegün was able to easily meet record collectors and jazz fans. According to Ertegün, who had the opportunity to observe the owners of independent record labels at Waxie Maxie’s Quality Music Shop, these people were rough and tumble guys who didn’t know much about music. The fact that even these unqualified people were in the record business enabled Ertegün to have a strong belief that he could handle this business. Ertegün, who met Bob Clark in a record store, told Clark that he was planning to establish a record company. Clark offered a partnership to Ertegün. Ertegün worked with Boyd Raeburn’s band, recorded a very good album, and took the records for distribution to John Hammond, who worked for Mitch Miller at Mercury Records. Miller, who liked his job very much, offered Ertegün a job, but Ertegün did not accept it. Mercury Records didn’t distribute records that were not theirs. Although Ertegün could not distribute it, he did not sell the masters of the records to Mercury Records. It is known that Ahmet Ertegün’s partner Bob Clark has become friendly with Raeburn during that period. Raeburn suggested to Clark to go into business

without Erteğün, and Erteğün accepted this as usual and returned the masters of the records to them. The partnership could not achieve a good result (Greenfield, 2013, p.76-79).

Having failed at his first attempt to start a record label, Ahmet Erteğün wanted to give it a try for the second time. He proposed to Lionel Hampton, a great jazz vibraphonist. However, Hampton could not get approval from his manager and the matter was closed (Greenfield, 2013, p.79).

Ahmet Erteğün started to work actively with Herb Abramson, with whom he was a long-time friend, to establish the new company in mid-1947. Erteğün also received financial support from Dr. Vahdi Sabit, one of his father's friends, a close friend of the family and their dentist, and made him a partner. Thus, on December 31, 1947, the three partners decided to establish a joint stock company later known as Horizon Records Inc., under New York state law. They realised that the company name they had thought of already existed and they opened the company with the name Atlantic. To house the company, Ahmet Erteğün took a room on the ground floor of the soon-to-be demolished Jefferson Hotel between Seventh Avenue and Broadway and used the hall as the office of Atlantic Records. He shared his bedroom with his cousin, Sadi Koylan, who was a poet. While Erteğün was working for Atlantic Records, his older brother pressured Erteğün not to neglect his studies and to receive his diploma. Erteğün, on the other hand, continued to live as if he were as rich as in his childhood. (Greenfield, 2013, p.79-89).

Ahmet Erteğün earned the money he needed to make a living not from records, but by selling the items his mother brought to Turkey from Washington. He attribute great importance to his appearance. He said that even when he had no money

to pay the bills, he needed alligator shoes. According to Delia Gottlieb, Ertegün had a talent that liked the music, and knew the music and he understood the people. He was a man who could talk to musicians and dukes (Greenfield, 2013, p.90).

In the fourteen-page letter he wrote to Selma Ertegün on January 28, 1949, Ertegün stated that he had worked harder than usual and that he absolutely had to succeed. He wrote that they established the record company at a time when the business was bad in general, and when this situation was considered, they did quite well. He also added that they earned no money at first and he had to borrow a large amount from Dr. Vahdi Sabit to live in New York. He worked as a manager for Sabit in another company for \$6,000 to reduce the loss just in case he wouldn't be successful. (Greenfield, 2013, p.93).

Atlantic Records managed to enter the top twenty among nearly five hundred companies. Thus, Ertegün, who manages two companies for Dr. Vahid Sabit, started to earn between 9000-10.000 dollars a week. Ertegün took a four-room flat with a door attendant at 150 West 55. Street. Continuing to live with his cousin Sadi Koylan, Ertegün rented both rooms of the house to an elderly couple (Ertegün, Marcus et. all, 2001, p.26).

In 1948, Congress passed the Military Service Act, which stipulated that all men between the ages of nineteen and twenty-six must spend twenty-one months in the army. Ahmet Ertegün, who managed to avoid compulsory military service in Turkey, had to register for military service in the United States. Ertegün's military service problem was solved thanks to his luck. In the month when Ertegün was informed that he was subject to military service in the United States, the army unofficially stopped recruiting due to too many voluntary enrollments. Ertegün sought

ways to stay in America, then hired a lawyer for the visa issue. The lawyer recommended Ertegün to apply to the Immigration and Citizenship Office to allow him to leave the United States and then return as a “preference immigrant”. Ertegün went to Montreal with this recommendation and got his visa from the American consulate. On June 8, 1953, Ertegün was given the status of official foreign permanent residence. He later became an American citizen (Greenfield, 2013, p.119-121).

Ahmet Ertegün met his first wife, actor Jan Holm, in 1952 in New York. Holm, who played small roles in eight different films at the age of seventeen, was also interested in theater and later started directing. The couple, who got married on February 6, 1953, decided to divorce two years later. Ertegün's unsuccessful marriage created an aesthetic distance that would make it easier for him to survive the loss of his greatest artists at Atlantic Records (Greenfield, 2013, p.131-135).

In 1952, Ahmet Ertegün and Herb Abramson started to look for a new office with the profit they made thanks to successive hits from Atlantic Records. Thus, they found a five-story brownstone building at 234 West 56th Street, which would be the landmark of Atlantic Records, where they could record and avoid studio rent (Greenfield, 2013, p.136). Miriam Abramson, the wife of Herb Amramson, started to work as an office manager at Atlantic Records (Ertegün, Marcus et. all, 2001, p.64).

In 1947, Ahmet Ertegün met Tom Down, who originally aimed to become a nuclear physicist, at the Apex Studio, where he went to record a song. Atlantic Records worked with the arranger and pianist Jesse Stone, who was its biggest supporter in finding hitsis own sound (Greenfield, 2013, p.137-139). The United States Army offered to give Herb Abramson his abandoned dental certificate in exchange for two years of military service. Accepting the offer, Abramson was called

to the post of lieutenant in the dental division for the army in Germany in February 1953. Ertegin was left alone, as Herb Abramson oversaw most of the recordings. Ertegin was worried since he comes to the office late every night because he was out. Looking for invoices and distributors was not for him. For this reason, Abramson and Ertegin offered Jerry Wexler, who worked as a staff writer in The Billboard magazine to join Atlantic Records in 1952 (Steinberg, 2007, 26'06"- 27'47"). In 1948, Atlantic Records released two instrumental jazz records with Tiny Grimes, and started working with names such as Stick McGhee, Atlantic Records' first star Ruth Brown, Professor Longhair, and Ray Charles, who helped the company rise in 1952.

Ahmet Ertegin met Ioana Maria Banu in 1960 after his first marriage. Ioana Maria Banu came to New York to find someone who could help her get her father save from cancer from Romania under communist rule. The wife of Türkiye's ambassador to the United Nations made her attend the dinner party. Banu met Ertegin here (Wade, Picardie, 1989, p.123).

Ioana Maria Banu was born on October 21, 1926 in Bucharest. Natalia She is the daughter of Dr. Georghe Banu. Serving as health minister in the right-wing government that ruled the country under Gologan and King II Carol's reign. His father wrote many books and helped passing a law in Romania requiring everyone to be tested for syphilis before marriage. In his book on eugenics in 1939, Dr. Georghe Banu defended a number of scientific beliefs that coincided with the views of the Nazi government. Dr. Georghe Banu advocated preventive sterilization for "imbeciles, idiots, epileptic people, criminals and those under the influence of various psychoses" as well as "pathological individuals" including "syphilis, tuberculosis and leprosy" (Wade, Picardie, 1989, p.122).

Ioana Maria Banuiaddressed as Mica and Ahmet Ertegun, got married on April 6, 1961 in their Manhattan apartment in a ceremony attended by thirty people, including Nesuhi Ertegun, Jerry Wexler, Miriam Bienstock and Maria Santo Domingo. According to Ahmet Ertegun, Mica Ertegun was a discreet, intelligent and elegant woman. He stated that being married to Mica Ertegun is a wonderful thing and that it was a source of inspiration for his work (Greenfield, 2013, p.226).

In 1967, Vee-Jay, one of the record companies of the period, collapsed and Chess failed. Jerry Wexler began to worry about the future of Atlantic Records. He told Nesuhi and Ahmet Ertegun that he wanted to sell Atlantic Records to anyone who wanted to pay the highest price. Atlantic Records was sold to Warner-Seven Arts in October 1967. However, Steve Ross, one of the presidents of Warner-Seven Arts, did not know anything about music, so he offered Ahmet Ertegun to direct Atlantic Records. After moving to Warner-Seven Arts, he directed the careers of many famous artists such as John Coltrane, Eric Clapton, The Rolling Stones, LedZeppelin, BeeGees, KidRock and many more.
[\(https://www.pbs.org/wnet/americanmasters/ahmet-ertegun-atlantic-records/97/\)](https://www.pbs.org/wnet/americanmasters/ahmet-ertegun-atlantic-records/97/)

Shortly after Steve Ross bought Atlantic Records, Nesuhi Ertegun wanted to leave the company. Steve Rose supported Nesuhi Ertegun and Ahmet Ertegun, who were football enthusiasts for them to create a football team to ensure that Nesuhi Ertegun stayed in the company in 1971. Thus, the New York Cosmos football team was established (Ertegun, Marcus et. all, 2001, p.233).

In 1983, Ahmet Ertegun was offered a program in the Rock'n Roll Hall of Fame, which was thought of as a one-year watch and reward program on cable television as the idea of producer Bruce Brandweir. A program in which the big

names in the rock world would be honored and would be brought together with their fans with the concert they would hold later was aimed. Erteğün wanted the project to be done through a reputable and non-profit organization. He established the Rock'n Roll Hall of Fame Foundation on April 20, 1983 (Greenfield, 2013, p.430-431).

On July 15, 1989, Ahmet Erteğün lost his brother Nesuhi Erteğün. Nesuhi Erteğün, who was with Ahmet Erteğün and contributed in the shaping of his personality, was lastly led the fight of the International Gramophone Federation to eradicate record piracy in Singapore, Egypt, Hong Kong, South Korea and Turkey. On March 20, 1989, Nesuhi Erteğün wrote a letter to Jerry Wexler. In the letter, he explained in detail that he had been experiencing health problems recently. He mentioned that he had stomach pains about a year ago, but the doctor in London misdiagnosed him. Nasuhi Erteğün, who thought it was an ulcer, wrote that he learned the fact that he had large cell lymphoma from a doctor he had seen in New York. Nesuhi Erteğün had a part of his stomach removed and lost about thirteen and a half kilos. Nesuhi Erteğün, who was known to hope to recover after six sessions of chemotherapy treatment, started to stay at Ahmet Erteğün's apartment during this period. Nesuhi Erteğün was taken to Mount Sinai Hospital in Manhattan two months later. He died on July 15, 1989, at the age of seventy-one, due to complications he had experienced after cancer surgery (Greenfield, 2013, p.461-462).

In his obituary that appeared in The New York Times after his death, Susan Heller Anderson wrote: "Elegant and dapper, Mr. Erteğün spoke several languages, all of them quietly. He was a reticent person in a flamboyant industry, and had two passions outside music - soccer and art." (Anderson, 1989, p.1).

Delivering a formal eulogy for his brother at a celebration of his life, Ahmet described him as his “mother’s favorite child” and “a natural musician who could play many instruments by ear and also sing beautifully.” Calling him “a loner” and “a perfectionist” who let “very few, if any people into his inner sanctum,” Ahmet Ertegun concluded by saying, “Nesuhi was my inspiration. Everything I did in my life, I did with the hope that I would get his nod of approval. He is no longer here for me to get that nod but I will continue to try to live by his standards. I miss him very much.” (Greenfield, 2013, p.462).

Ahmet Ertegun’s fondness for art, which interrupted most of his time and energy outside of the record business, and his initiatives are shown as the reason for him to endure the corporate wars at Time Warner. As his longtime assistant Jenni Trent Hughes would later say, “Ahmet was an artist and he lived art.” (Greenfield, 2013, p.479).

Ahmet Ertegun had a really great talent for discovering unknown people, whether in music or art, and he always enjoyed it (Greenfield, 2013, p.479).

It is possible to observe Ahmet Ertegun’s aesthetic taste in his summer houses. While on a motor trip through Turkey in 1971, they had come upon a ruined house known as Aga Konak in Bodrum, a then undiscovered village on the tip of a peninsula in the Aegean near the Greek islands of Kos and Patmos. Known in ancient times as Halicarnassus, it was the site of the 140-foot-high tomb Queen Artemisia had built in 353 B.C. in memory of her late husband and brother, King Mausolus. The tomb became one of the Seven Wonders of the World. Ahmet Ertegun bought this dilapidated building from the fifty-four heirs of the original Ottoman owners. Later, Mica Ertegun set about restoring it with stones from the ancient mausoleum. Situated

on the water, the compound eventually comprised two houses joined together by a one-story kitchen beside a garden of mimosa, lime, orange, and pomegranate trees. At the bottom of the garden, there was an old well, a fountain, staff quarters, and a guesthouse. The whitewashed walls of the main residence featured a collection of Arabic calligraphy as well as drawings and paintings of Turkish scenes. In rooms filled with furniture from the Ottoman Empire, brown wooden shutters kept out the blazing midday heat. An invitation to spend time with Ahmet and Mica in Bodrum in July soon became what *Vanity Fair* magazine called “the hottest ticket in town.” Over the years, luminaries such as Princess Margaret, Princess Olga of Greece, Mick Jagger, Rudolf Nureyev, Oscar de la Renta, Pat Buckley, Irving “Swifty” Lazar, and a host of others came to stay with Ahmet and Mica Ertegun in Bodrum. (Greenfield, 2013, p.481-482).

On 29 May 2000, Ahmet Ertegun suffered a pretty serious stroke and did not lose consciousness, as Mica Ertegun would later state, at their home in Southampton, the United States Soldiers Memorial Day. He was taken to the nearest hospital and later transferred to MountSinai Hospital in Manhattan. In Mica Ertegun’s words, it was too late for the doctors to puncture the retina of his eye to relieve the pressure. Ahmet Ertegun lost the sight in his right eye. Ahmet Ertegun, who was known to continue his life with a Schedule that would have daunted even the people half his age, did not speak publicly about the loss of sight in his right eye. Many who were closest to him, including Kid Rock, never knew he was partially blind. He started to take anticoagulants to prevent blood clots from forming in the circulatory system due to his stroke (Greenfield, 2013, 496).

One year later, Ahmet Ertegun, at the age of 78, underwent triple bypass and aortic valve repair surgery at New York Presbyterian Hospital. Ertegun, who did not want to have surgery on a Turkish doctor, later agreed to have Mehmet Öz, the doctor who then would become a media celebrity, to have the surgery, as a result of insistence that the best doctor in his field was Turkish (Greenfield, 2013, p.496).

Ahmet Ertegun started to recover quickly. It is known that Ertegun heard two doctors talking among themselves at the hospital about whether he could be saved after the operation. Ertegun, who planned to return to his old life as soon as he got out of the hospital, realized that he could not return to his old lifestyle from that moment on. One of the doctors gave Ertegun a detailed analysis of the damage his lifestyle had done to his body. After this explanation, Ertegun gave up smoking completely without any difficulty and started to do physical rehabilitation exercises on a regular basis. Ertegun has proven his strength once again by getting rid of listeriosis, a bacterial infection that later lasted for a long time and could be fatal, which he may have gotten from unpasteurized cheese. The usual symptoms of Listeria are fever, muscle pain, nausea, and diarrhea. If the infection spreads to the nervous system, it can cause convulsions and lead to meningitis. For this reason, it was usually treated in the hospital with intravenous antibiotics. Ertegun, who had to stay in the hospital for two months, started to become even more sluggish. He continued to work with Frances Chantly, who started working as her assistant at Presbyterian Hospital in New York in 2000. He said that Chantly helped him survive by working himself. Ertegun held the title of being the king of Atlantic Records. Although he continued to commute to Atlantic Records after he was discharged from the hospital, his role in the company became increasingly symbolic (Greenfield, 2013, p.496-498).

Kid Rock and Pamela Anderson, who got married in Beverly Hills and Nashville, wanted to get married again in Michigan with Ahmet Ertegun as the best man. Ahmet Ertegun and his wife's plane, which was flying to Michigan on October 28, 2006, experienced long delays due to a very severe storm. Later that day, Craig Kallman called Ahmet Ertegun to give information about a project they had first discussed a few months ago. Known to be inspired by *The Sopranos* and *Entourage* series, Kallman convinced Ertegun to create a more successful drama series than the music business. Ertegun will be the main character in the series. Confident that he could get the series aired if planned correctly, Kallman later contacted Taylor Hackford. It is known that Hackford had already convinced HBO to make a mini-series about Ertegun (Greenfield, 2013, p.514). However, it is known that Hackford decided that with this very limited project, it would be unfair to the material at hand. Kallman and Hackford decided to become producing partners in a seven-season, much more detailed, one-hour cable television drama that will cover Ertegun's entire career (Greenfield, 2013, p.515).

Ahmet Ertegun had a quite clear view on death. It is known that he believed that after death everything is over and nothing happens afterward. Ertegun told Doug Morris, "When I die, I will buzz around this building making sure who came to the funeral. When I die, I don't care what happens. Because I am going to be dead" (Greenfield, 2013, p. 516).

Ahmet Ertegun and Mica Ertegun went to the aging three thousand seat venue Beacon Theater on 74th Street on Broadway to attend a benefit concert by the Rolling Stones for the William J. Clinton Foundation in honor of the former president's sixtieth birthday. The show was filmed by Martin Scorsese for a documentary entitled *Shine a*

Light, which was dedicated to Ahmet Ertegun (Greenfield, 2013, p. 516). Ahmet Ertegun left the table where he was sitting with Mica Ertegun, Rupert Lowenstein and Josephine Lowenstein to go to bathroom, and then fell on the bathroom. An ambulance was called and Ahmet Ertegun was taken to the New York Presbyterian hospital by the order of the Rolling Stones' specialist doctor (Greenfield, 2013, p.517). Ertegun never lost consciousness and continued to talk to Mica Ertegun in the ambulance. He was still conscious, but the blood had been drained from his head as his brain swelled. Two or three days later he regained consciousness. He then suffered a series of minor strokes, possibly as a result of him being taken of blood thinners before surgery. A few small blood clots went to his brain, and as a result of their cumulative effect, he suffered a huge stroke and could not regain his consciousness (Greenfield, 2013, p.517).

The lovers of Ahmet Ertegun, who fell into a coma, tried to bring him back to life and did not leave him alone. Six weeks after the accident, Ahmet Ertegun's family and doctors took a unanimous decision, allowing him to die even if they did not turn off the life support unit completely (Greenfield, 2013, p.519). On Thursday, December 14, 2006, Ahmet Münir Ertegun, the greatest person in the record world who has ever lived, died at the age of eighty-three at the New York Presbyterian Hospital's Weil Cornell Medical Center on East 68th Street in Manhattan (Weiner, 2006, p.1).

A year earlier, Ahmet had told an interviewer how he would like to be remembered by saying, "I did a little bit to raise the dignity and recognition of the greatness of African- American music." (Greenfield, 2013, p.519). It is thought that Ertegun, who had always lived to the beat of his own drummer, died doing what he

liked the best - waiting to listen to music made by the artistshe loved at a funky joint in New York City (Greenfield, 2013, p.520).

As he had sat having lunch with Lyor Cohen at Atlantic, Ahmet had, in Cohen's words, “described some of the key points of his passing and what he expected from that and I basically executed his wishes. Because he said he didn't want it to be a memorial, he wanted it to be a celebra- tion.” Cohen then promised Mica he would see to it that Ahmet’s body would be taken back to Turkey in a manner befitting the way he had lived. A large plane was needed to transport the body. Paul Allen (Microsoft co-founder) lent the plane he used to transport the Seattle Seahawks (American football team) for the funeral. (Greenfield, 2013, p.521).

Ahmet Erteğün’ün cenaze törenine katılmak üzere Lyor Cohen, Jann Wenner, Jean Pigozzi, Chris Blackwell, Earl Mcgrath, Craig Kallman, Kid Rock, Frances Chantly, Bob Kaus, Erith Landeau ve diğerleri Mica Erteğün ve Nesuhi Erteğün’ün eşi ve iki çocuğuna Londra’ya kadar eşlik etmişlerdir. Londra’da başka insanları da alıp yaklaşık kırk üç kişiyle yolculuk yapmışlardır. İstanbul’a geldikten sonra Erteğün için bir caz kulübünde tören düzenlenmiş ve Kid Rock gösteriye katılarak “Bad, Bad, Leory Brown” şarkısını söylemiştir (Greenfield, 2013, p.521).

On December 18, 2006, a large crowd attended the service at Marmara University’s Religious Studies Department’s mosque. Foreign Minister Abdullah Gul made a speech at the ceremony held under numerous security measures (Greenfield, 2013, p.521). Ahmet Erteğün was buried in the Özbekler Lodge, located in the old cemetery where his father Mehmet Münir Erteğün and his mother Hayrunüsa Erteğün were buried, located in the neighborhood where he was born and overlooking the Bosphorus. After the funeral ceremony ended, the plane that brought Ahmet

Ertegün's family and friends to Turkey that night returned to New York. Mica Ertegün fled to Paris (Greenfield, 2013, p.524)

Ahmet Ertegün, one of the important figures in the history of popular music, was also a leading philanthropist who was dedicated to improving relations and cultural understanding between the United States of America and his native Turkey. As the President of the American Turkish Association, he introduced many American dignitaries, businessmen, investors and artists to Turkey and provided support to the country (<https://ats.app.neoncrm.com/np/clients/ats/news.jsp?news=3&>).

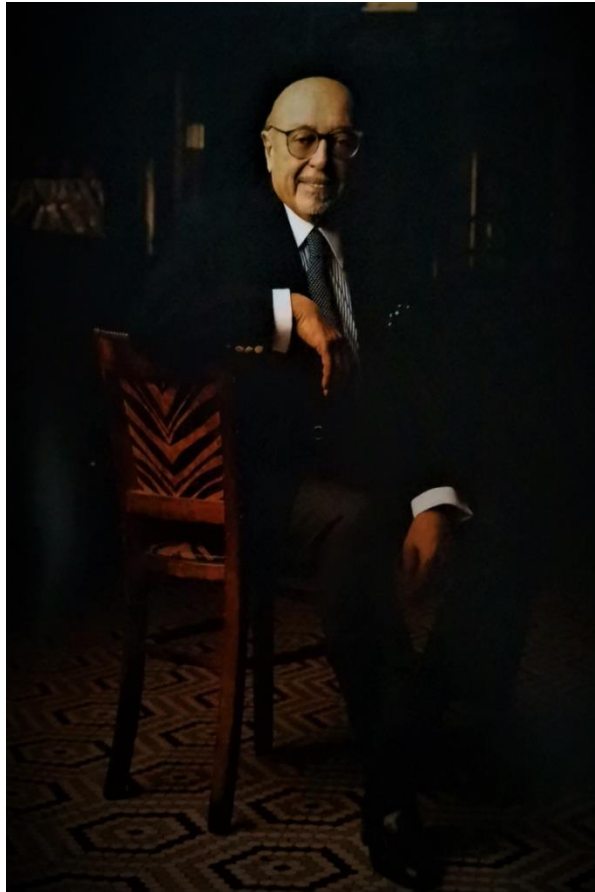


Figure 2. Ahmet Ertegün

He collected \$4 million donation for the reconstruction of schools damaged in the 1999 Marmara earthquake, founded the Turkish studies departments at Princeton

and Georgetown Universities as the president of the Turkish-American Foundation, worked as a volunteer cultural ambassador for the promotion of Turkey, and worked as a cultural ambassador in Turkey. -He made connections with dozens of people from Henry Kissinger to Turgut Özal, from William Ford to Rahmi Koç for the promotion of art programs (<https://radyo.hacettepe.edu.tr/dunya-muziginde-bir-ikon-ahmet-ertegun/>)

Apart from these, Ahmet Erteğün received more than 40 awards during his lifetime for his civic and philanthropic achievements. In addition, as a respected leader, role model and mentor for the Turkish-American community, he always opened his door to those who seek his advice and support ([https://ats.app.neoncrm.com/np/clients/ats/news.jsp?news\)=3&](https://ats.app.neoncrm.com/np/clients/ats/news.jsp?news)=3&)).

Ahmet Erteğün received an honorary doctorate from the Berklee School of Music in Boston in 1991. In 1992, he won the Best Album Notes award at the Grammy music awards. A year later, he was awarded the Grammy Trustees, that is, the Grammy Trustees Award. He also received an award from the National Academy of Recording Arts & Sciences in 1993. He was honored with the title of “Living Legend” by the US Library of Congress in 2000 (Marmara Life, 2015, p.3). For the first time in 2002, at the 25th Istanbul Jazz Festival within the body of IKSÜ, the Lifetime Achievement Award was given to Ahmet Erteğün as a person who contributed to the recognition, love and adoption of jazz music in Turkey. (Focan, 2018, p.4). In 2006, the opening concert of the 40th Montreux Jazz Festival was given in Erteğün’s honor. In 2006, he received the Icon Honor Award, which will be given for the first time for people who have contributed to the music world. While receiving this award, Ahmet Erteğün said, “I would like to thank America and my beloved

homeland Turkey for giving me this opportunity. In 2006, he was among the candidates as the producer of the collection named “Pure Genius: The Complete Atlantic Recording” made by Ray Charles between 1952 and 1959, and received the “Best Historical Album” award at the 48th Grammy music awards (Uluç, 2006, p.3).



3. ATLANTIC RECORDS

3.1. Foundation of Atlantic Records

Atlantic Records was founded in October 1947 and Herb Abramson had a common interest in black music with Ahmet Ertegun. Furthermore, Abramson had real experience in record releasing. On the other hand, Ertegun family's dentist, Dr. Vahdi Sabit was known as an investor. These three names came together in New York and founded Atlantic Records with Vahdi 's\$10,000 financial support (Ertegun, Marcus et. all, 2001, p.64).

Ahmet Ertegun and Herb Abramson started to work actively to establish the new company in mid-1947. At that time, the American Musicians Federation stopped issuing new recording licenses since they went on strike on January 1, 1948. Experienced in the music business, Abramson knew how to make a contract, what is the current salary, how to find a lawyer, how to sell a record, where to record it, and how to start a company with a Jubilee label when a company was founded. Aware of the qualifications of Abramson, Dr. Vahdi Sabit also had the financial opportunity to invest. Thus, Sabit became a partner in Ertegun and Abramson and joined the company as a limited partner (Greenfield, 2013, p.85).

On December 31, 1947, three partners, including the main investor, Vahdi Sabit decided to set up a stock corporation- Horizon Records Inc., pursuant to New York state law. Later, when it was found out that there was another company called Horizon Blue Moods, this name was abandoned. The name Atlantic is the eighth name chosen by the partners. When it was seen that there were other companies registered with the names they thought, the name of the company became Atlantic Records, although it was not fully desired. The three partners signed a contract

consisting of five articles and two annexes. They also added a specific period for purchasing all of the shares to the contract (Wade, Picardie, 1990, p.33).

According to the contract, fifty of the 100 shares of the company were given to Dr. Vahdi Sabit in return of his \$12,500 payment. Ten shares were given to Herb Abramson in return for \$2,500 payment and an additional twenty shares were issued to him in return for the service he rendered for the corporation, nineteen shares were given to Ahmet Ertegün and the remaining one going to Sabit. Abramson and Ahmet would each receive \$40 a week for expenses in return for expending thirty hours a week in such endeavors. At the end of each year, all parties would receive an equal bonus from one half of the company's net profits with the other half to be distributed in accordance to the shares they owned. Abramson was named as the president of the company with Ahmet as vice president and secretary, and Dr. Sabit as treasurer as well as chairman of a board of directors, which consisted of the two other members (Greenfield, 2013, p.86).

The first incarnation of the company's record label was a red and black circle with the long, red, skinny legs of the "A" in Atlantic stretching down the left side as the remaining letters appeared beside it on an extended red horizontal line on a black background with the name of the title and the artist in black below on a field of red. The "A" itself, which was the label's most prominent graphic feature, stood either for "Ahmet" or "Abramson." (Greenfield, 2013, p.86).



Figure 3. Atlantic Records's Emblem

The first record released on Atlantic Records was by a group called Harlemaires, who performed "The Rose of the Rio Grande" on November 21, 1947, a month before the partners signed the contract (Ertegin, Marcus et. all, 2001, p.25).

Ahmet Ertegin established the corporation by combining of his social capital with the capital of Dr. Vahdi Sabit and Herb Abramson's knowledge of laws and recording experience. Social capital is the acceptance of social communication networks as valuable wealth (Field, 2008, p. 16). In social capital, which is human-oriented type of capital, all social relations are considered as a resource. When capital types come together, they form the whole (Temple, 2001, p. 58). Thanks to his social capital, Ertegin earned a lot of money throughout his life and managed to stay at Atlantic Records under all circumstances.

3.2. The Progress of Atlantic Records

To house the company, Ahmet Erteğün took a room on the ground floor of Jefferson Hotel, a derelict broken-down hotel, between Seventh Avenue and Broadway, and used the hall as the office of Atlantic Records. He shared his bedroom with his cousin, Sadi Koylan, who was a poet. The rent on Suite 102 was \$60 a week but since the hotel switchboard operator answered all incoming calls, Ahmet did not need to hire a secretary. (Erteğün, Marcus et. all, 2001, p.26). Songwriters like Rudy Toombs and Doc Pomus began dropping by to audition songs. Nesuhi Erteğün, who managed the jazz company Crescent Records in Los Angeles on January 22, 1948, stated that the name of the record company sounded good and the recordings they made were exciting. He also said that they should not be in a hurry to release the records and that they should have “time to be properly to exploited”. In addition, he suggested that they do the advertising and public relations work themselves, thus reducing the expenses. Nesuhi Erteğün, who is said to be detail-oriented and obsessive, continued to send letters from Los Angeles, but could not persuade Ahmet Erteğün to listen to his advice (Greenfield, 2013, p.88-89). While trying to draw attention to Atlantic's first releases by having Waxie Maxie play them on his radio show in Washington, he conducted his business exactly like someone who had grown up in incredibly privileged circumstances. (Erteğün, Marcus et. all, 2001, p.26).

In 1948, Atlantic Records released two jazz instrumentals. He had some success with “Old Black Magic” by Tiny Grimes and “The Spider” by Joe Morris. Joe Morris later recorded “Love Growing”, the theme song for Washington R&B radio DJ Jack Lowe Endler, known to listeners as Jackson Lowe. Ahmet Erteğün produced “Midnight Special” by Morris in November. Morris reached the twelfth rank on The

Billboard Juke Box lists with “Midnight Special” (Ertegin, Marcus et. all, 2001, p.25-26).

With the Jefferson Hotel about to be knocked down, they were forced to move the Atlantic Records office to a tenement building at 301 West 54th Street. Over time, west of Manhattan from 42nd Street to 56th Street, between Broadway and Tenth Street, became the home of Manhattan independent record labels and became known as the Street of Hope. Dozens of small independent record labels and distributors eking out an unsteady existence in the burgeoning rhythm and blues field (Greenfield, 2013, p.91).

Ike and Bess Berman were already doing business with Apollo Records when Ahmet Ertegin and Herb Abramson opened a shop not far from Madison Square Garden on 50th Street Eighth Avenue. Herman Lubinsky, who had no knowledge of music, founded Savoy Records out of his electrical parts store in Newark; Syd Nathan founded King Records in Cincinnati. In Los Angeles, Art Rupe, whose real name was Arthur Goldberg, worked for Specialty Records. Raised in Tulsa, Oklahoma, in a large Jewish family of Hungarian immigrants, four brothers, Jules, Saul, Joe, and Lester Bihari, ran Modern Records. Eddie and Leo Mesner were putting out hits on Aladdin. In Chicago, another two brothers, Leonard and Phil Chess, were turning their Aristocrat label into Chess Records. In a relatively small industry, Ahmet Ertegin and Herb Abramson has gotten in on the ground floor (Greenfield, 2013, p.92).

This does not mean that Atlantic Records was yet doing all that well. In a fourteen-page letter that Ahmet Ertegin wrote to Selma Ertegin on January 28, 1949, he stated that he had worked harder than ever and that he just had to succeed. They established the record company at a time when things were bad in general, and

considering this situation, they did quite well, at first they could not earn enough money. He added that he had to borrow a large amount from Dr. Vahdi Sabit in order to live in New York (Greenfield, 2013, p.93).

If Dr. Vahdi Sabit did not succeed in his record business, he bought half of the sixty-odd inventions made by a Turkish fellow named Şükrü Fenari, for \$6,000, in order to reduce the loss. Ahmet Erteğün also run this patent development company called Industrial Development. He goes to Atlantic Records for later appointments with this company around nine-thirty or ten o'clock every morning. Erteğün, who return home to wash up and go to dinner, then usually goes to the opening night of one of the Atlantic Records artists or to clubs because he needs to hear some new talents. Sometimes recordings are produced at night. If not, he had to see the disc jockeys. After Erteğün met his general needs (laundry, food, and other expenses), he had no money left. In order to get his sleep, he slept around one o'clock at night during this period (Greenfield, 2013, p.92-93).

Atlantic Records had managed to be in the top twenty-five among nearly five hundred companies in one year. The record company's estimated price rose to \$25,000 and continued to grow day by day. In this case, the partners did not become richer, but did better. Ahmet Erteğün, Herb Abramson and Miriam Abramson only received a salary from the company and focused on the company to make profit every month. Profits have grown steadily each month, and that money has been invested in the healthy growth of Atlantic Records. Erteğün believed that everyone would be very rich in a year. Although Atlantic Records did not make any records in the last year due to the musicians' strike, it increased its sales figure by selling forty thousand records a month (Greenfield, 2013, p.93).

Atlantic Records had 26 distributors in the United States. Records were available in almost every shop. His accountant and lawyer suggested not to distribute dividends. Ahmet Ertegün, who manages two companies for Dr. Vahid Sabit, earned between \$90.00-100.00 a week. Having to manage with this money in an expensive city like New York, Ertegün rented a four-room flat with a door attendant at 150 West 55th Street. Continuing to live with his cousin Sadi Koylan, Ertegün also rented two rooms of the house to an elderly couple (Ertegün, Marcus et. all, 2001, p.26).

Miriam Abramson suggested that they record Walter Benton's poetry collection "This is my Beloved" and the background music composed by Vernon Duke. Ahmet Ertegün started working on this project with Herb Abramson. Ertegün presented the poems to Hollywood star Montgomery Clift and he was rejected. Then he went to Tyrone Power but could not convince him either. Thus, he got second-rate film Actor John Dall to read the poems. Although Ertegün thought that this album, which was released in March 1949 and was the first 33 1/3 cycles released by Atlantic Records, sold well, but as Miriam Abramson would remember later, it did not achieve the expected success (Greenfield, 2013, p.93- 95). Ertegün nevertheless continued to record material that other independent record label would have even considered. Among them were vinyl records of a series of plays by William Shakespeare, which he believed every university would definitely get one. He recorded Romeo and Juliet with enlisted Shakespearean actors Eva Le Galliane and Richard Waring accompanied by Mendelssohn's music. Although no university wanted to buy and this left Ertegün in horror and despair, Ertegün and Herb Abramson later released a series of children's records. Unable to achieve success in these, Atlantic Records started to need a hit (Ertegün, Marcus et. all, 2001, p.75).

3.2.1. The First Hit Record: Stick McGhee “Drinking’ With Spo-Dee-O-Dee”

Ahmet Erteğün started taking orders by calling distributors once a week. William B. Allen, his distributor in New Orleans, placed an order for thirty records that sold for 79 cents. Erteğün asked him to increase the number of order a little more. Allen said that there was a top-selling record released by the Harlem and Cincinnati companies, that no one could find this record in New Orleans, and that if he could find a copy of the record (as Erteğün recalls), he could buy five thousand or thirty thousand copies. Thereupon, Erteğün asked Allen to send a sample of Stick McGhee’s “Drinkin’ Wine Spo-Dee-O-Dee” record. Erteğün had no idea how to find thousands of copies of a record of a company he didn’t know. Thereupon, Erteğün decided to reproduce the song and send the Atlantic Records version of the song to New Orleans. He called Brownie McGhee, who knew two blues singers named Sonny Terry and Brownie McGhee, who played Carnegie Hall blues, sang out loud like a folk singer. Brownie McGhee told Erteğün that she was looking for someone who could sing “Drinkin’ Wine Spo-Dee-O-Dee” again, and Brownie McGhee told Erteğün that the record in question belonged to her brother. During the phone call, Erteğün asked Stick McGhee if he had signed anything while recording the song. It was a time when the independent record business was extremely unreliable. Stick McGhee told Erteğün that he sang the song for the recording without signing anything in exchange for \$75 and a few hot dogs. Upon this speech, Erteğün offered 500 dollars for a new recording to be made at Atlantic Records (Erteğün, Marcus et. all, 2001, p.44). Erteğün and Herb Abramson worked in the studio to make an exact copy of the record. They couldn’t get what they wanted in twelve hours of studio work, and they managed to record the song for an hour the next day. In the recording they produced on February 14, 1949, Wilbert “Big Chief” Ellis played the piano, Gene Ramey played the bass,

and Stick McGhee was accompanied by his older brother Brownie McGhee on the backing vocals. The record released by Atlantic Records with the name “Stick McGhee & Buddies” was much more successful than the original. “Drinkin’ Wine Spo-Dee-O-Dee”, Atlantic Records’ first big hit, sold 700,000 copies at that time, while bootleggers sold a million. Released in April 1949, the record peaked at number two on the Juke Box chart and number twenty-six on the pop chart. It entered the bestseller list on April 16 and remained on the list for twenty-three weeks. Although Decca Records bought and released the original song from J. Mayo Williams, Atlantic Records sold more than Decca Records. This situation had increased Atlantic Records’ self-confidence in marketing and production techniques. A month after Atlantic Records released the song, Ertegun went to Houston, Texas to find a local distributor. When he entered a record store there, he saw about three hundred copies of “Drinkin’ Wine Spo-Dee-O-dee” records that did not belong to them. Since the police didn’t really care at that time, smugglers printed the hit records themselves and sold them to anyone who wanted it for cash (Wade, Picardie, 1990, p.35).

No matter how many unlicensed copies of Stick McGhee’s record were sold, Atlantic Records had their first hit. A hit track keeps record producers involved so they could make other hits. The only problem was that after a record producer caught a hit, they had to remake the hits to pay off the debts incurred to the distributors on the first one. The need for a hit turned into an addiction that would last Ertegun’s life in a short time. The song “Drinkin’ Wine Spo Dee-O-dee” not only brought a lot of money to Atlantic Records, but also gave Ertegun credibility. Ertegun proved that he was not a rich kid struggling in this business where there were no rules, everyone stole, cheated, lied and all that matters was making hits, and he became an authentic record man himself (Greenfield, 2013, p.99).

3.3. The Rise of Atlantic Records

Ahmet Ertegin and Herb Abramson know that the next step for rising Atlantic Records was to discover and sign an artist who would give the label staying power in the marketplace, and then move it forward. In order for a company to be permanent, it had to sign contract as many stars as possible (Greenfield, 2013, p.103). In this section, the artists that Atlantic Records discovered during its founding years that grew and shined with it will be illustrated.

3.3.1. Ruth Brown

The first big star of Atlantic Records is Ruth Brown (Greenfield, 2013, p.103). According to his older brother Nesuhi Ertegin; Ahmet Ertegin was investigating good musicians and these musicians could see Ertegin's knowledge on the blues. Ertegin was building friendships with artists since he had no money, and he was signing deals thanks to his relationships. He had developed relationships in this direction, even with artists he had never met before. One night in 1948, Ertegin offered to record an unknown female singer singing at a club in Washington, and his offer was accepted by this young singer. The name of the singer was Ruth Brown. Brown had a serious car accident on her way to New York for the recording. Ertegin followed her condition at the hospital and recorded it after making sure that she had completely recovered (Ertegin, Marcus et. all, 2001, p.42).

Ruth Brown recorded nearly a hundred songs for Atlantic Records between 1949 and 1961. Five of the songs reached number one on the rhythm and blues lists, and the other eight reached the top ten. In 1955, Ahmet Ertegin and Herb Abramson took the stage at the Apollo Theater in Harlem in honor of the 5 million sales of records and presented a plaque to Ruth Brown. By the time Ruth Brown joined

Atlantic Records in 1948, the company was ranked 25th in Rhythm and Blues. Ruth Brown was the undisputably number one on Atlantic Records by 1951 (Greenfield, 2013, p.103).

Ruth Brown had been able to call Ahmet Ertegun whenever she wanted, from the first day she came to Atlantic Records. Ertegun played the records of Bessie Smith and Ma Rainey to teach Ruth Brown the blues. Brown loved and respected Ertegun and saw him stronger among the partners. She felt closer to Herb Abramson. During this period, Abramson became producer of Brown. Ertegun and Jessie Stone, who wrote the song "Shake, Rattle and Roll" afterwards, made the decisions about the songs that Brown would record. The song "Teardrops from My Eyes", written by lyricist Rudy Toombs for Brown, was recorded in 1950. This song hit the top of the lists and stayed at the top of the charts for eleven weeks. In addition, this record was the first record of Atlantic Records by pressing 7-inch 45-rpm vinyl in addition to the standard 10-inch 78-rpm vinyl. He recorded Brown's second hit "5-10-15" with Atlantic Record in 1952. In 1953, Brown recorded the song "Mama, He Treats Your Daughter Mean", which she disliked until it became a hit. This became her third record to hit the R&B lists (Bonnie, 1993, p.1) Brown was paid \$70 for one side of the record. The highest fee Atlantic Records paid to Brown was \$250 (Greenfield, 2013,

For generations, Yankee Stadium had been known as the "The House that Ruth Built", a tribute to legendary baseball player Babe Ruth (1895-1948). In the 1950s, Atlantic Records became known as "The House That Ruth Built", a reference to Ruth Brown. It can be argued that the success of Brown, who sold more records

than anyone known as a celebrity, which she brought to Atlantic Records found expression in this way (Bonnie, 1993, p.1).

3.3.2. Blind Willie McTell

It is known that record producers, who did their job properly, went on long journeys and went to crowded or stuffy places on roadsides and listened to the bands in their original form. John Lomax made this journey for the first time in July 1933. Lomax recorded Huddie Ledbetter playing a twelve-string guitar at the Louisiana State Penitentiary in Angola with a 143-pound acetate phonograph disc recorder mounted in the back of his car. John Lomax spent much of the next nine years as director of the Archive of American Folk Songs at the Library of Congress, recording hundreds of songs on the road with his son. As record producers, Ahmet Ertegun and Herb Abramson knew the songs, most of whom were unknown to their close friends and family. They had yet made the journey themselves (Greenfield, 2013, p.113).

Ahmet Ertegun and Herb Abramson decided to go on a field trip for the first time in May 1949. There were because no really good blues players in New York. Ertegun and Abramson were both good artists and must find distributors in the south to increase Atlantic Record's sales. At that time, Abramson or Ertegun did not own a car. They took Ertegun's girlfriend's car, took her to her family, as well as went south, traveled sixteen thousand kilometers, sought new music and made new business contacts. During this journey, which Ertegun described as the most incredible story of his career, while walking in a black section of Atlanta, he noticed a visually impaired man sitting on the corner of the street playing religious music and playing an incredible slide guitar. Ertegun asked "have you heard of a man named "Blind Willie McTell" by giving some money to the man so that he could understand

that it was paper money and not coins. The man replied “I am Blind Willie McTell”. John Lomax recorded more than two dozen of Mctell’s songs in an Atlanta hotel room in November 1940. Ertegin asked if he could cut some sides for Atlantic Records. Although McTell said he would not accept it if it was not the Victor-RCA company, later that day, Ertegin managed to take McTell to a local studio. But McTell said he would only record gospel songs. Ertegin offered to release the record under the name Barrelhouse Sammy to persuade McTell. Six months later, the single, which was released under the name Barrelhouse Sammy that did not sell. The rest of the session was not appeared on Atlantic Records until 1992 under the name Blind Willie McTell (Ertegin, Marcus et. all, 2001, p.41). still unknown when he died at the age of 56 in 1959, Blind McTell, later became famous. The songs in the “Statesboro Blues” album were covered by Dave Van Ronk, Taj Mahal, Allman Brothers, The Holly Modal Rounders and Tom Rush, and Bob Dylan has immortalized the song by writing and recording the song that bears his name (Greenfield, 2013, p.115).

3.3.3. Professor Longhair

Atlantic went to New Orleans to look for a talent named Professor Longhair that they heard and had some sessions with him.

(https://www.history-of-rock.com/atlantic_records.htm, 31.10.2020, 14:46).

Since no white person had ever been to the music club where Professor Longhair played, the guard at the door did not let Ertegin and Abramson in. Ertegin said that they came from Life magazine to listen to Longhair since nobody in the South knew Atlantic Records. However, the officer did not let them in. After Ertegin said we just want to listen to music, take us to a corner, the officer was convinced to

let them in. When Erteğün and Abramson entered, all the spectators thought that the police were coming, and fled left and right. Professor Longhair connected a double bass to his piano and placed a plate to keep the tempo with his foot. Erteğün and Abramson thought they had found the main mineral veins. Longhair mixed blues with jazz and cajun music (Alpkaya, 2017, p.2)

Professor Longhair, whose real name was Henry Roeland, told Ahmet Erteğün and Herb Abramson, who wanted him to record sessions for Atlantic Records, that he signed a contract with Mercury as Roeland Byrd, but that he could record as Professor Longhair with Atlantic Records. Professor Longhair had filled three record faces for Atlantic Records. However, these records were never released. In 1949, Erteğün and Abramson were too late to find undiscovered talents in the interior of America (Erteğün, Marcus et. all, 2001, p.41).

3.4. The Dominancy of Atlantic Records

Atlantic Records managed to stay afloat with its initiatives. Although the company had a success with Ruth Brown, this success had not yet rooted the company.

In 1952, Ahmet Erteğün and Herb Abramson started to look for a new venue with the profit they made thanks to successive hits of Atlantic Records. Thus, they found a place where they could record and get rid of studio rent. This Atlantic Records cornerstonewas a five-story brownstone building at 234 West 56th Street (Greenfield, 2013, p.136). They rented the upper two floors of this building. They started to use the fifth floor as an office and the lower floor as a storage. Erteğün, Abramson and Miriam Abramson turned the office where they worked in the morning into a recording studio at night by moving the desks aside (Erteğün, Marcus et. all,

2001, p.64). This section will focus on the artists and strategies that Atlantic Records worked on at this cornerstone and played a significant role in the rise of the company.

3.4.1. Big Joe Turner

Big Joe Turner signed a contract with National Records in 1945 after performing in the show organized by Ahmet Ertegun and Nesuhi Ertegun in Washington. Big Joe Turner was a blues performer who could sing in different styles. After hearing Big Joe Turner on the Apollo stage in 1951, Ahmet Ertegun proposed him sign a contract with Atlantic Records (Ertegun, Marcus et. all, 2001, p.65).

Calling Ahmet Ertegun as cousin, Ertegun offered \$500 to Big Joe Turner to make four records. Big Joe Turner recorded “Chains of Love” and then “Honey Hush” and the songs became R&B hits (Ertegun, Marcus et. all, 2001, p.65). Before Big Joe Turner’s recording at Atlantic Records on February 15, 1954, Ertegun asked Jesse Stone to make a song that he could sing at a faster tempo just for a change. Stone then made the song “Shake, Rattle and Roll”. While the song was recorded, they demanded a three-person vocal group in the back. Since they could not find anyone, Ertegun, Stone and Jerry Wexler sang together (Steinberg, 2007, 25’07”-26’06”). With its simple and catchy refrain, the song, which was on everyone’s lips, was in great harmony with the rock rhythm. Although the song described lust and sexuality as a subtext, it could be played on the radio (Greenfield, 2013, p.160).

Before Big Joe Turner recorded “Shake, Rattle and Roll”, he cut twenty sides for Atlantic Records, but this song reached a level that couldnot be compared to other songs. It remained at the top of the R&B charts for eleven weeks. The song was later released on Decca Records by the band Billy Haley and Comets. This version,

released in July 1954, became the first rock'n' roll song to sell a million copies and introduced white youth in America to a sound they had never heard before. The debate among music historians and critics continued that “Shake, Rattle and Roll” was the first rock and roll song. The song, which helped Atlantic Records to rise to forefront among independent record companys, was interpreted by Elvis Presley in 1955 and recorded on Sun Records, and the piece became a hit again (Greenfield, 2013, p.161).

Atlantic Records broke down the barriers between them and white listeners who were in the process of learning black music with “Shake, Rattle and Roll” by Ray Charles. This song is known as the breakthrough of Atlantic Record (Greenfield, 2013, p.161).

3.4.2. Ray Charles

Ahmet Ertegin and Herb Abramson signed a contract with Ray Charles, the most famous recording artist for Atlantic Records, in 1952 (Ertegin, Marcus et. all, 2001, p.58).

The artist was born as Ray Charles Robinson on September 23, 1930 in Albany, Georgia. He was known at various times in his career as Brother Ray, The Genius, The Father of Soul and The High Priest. It can be argued that Charles changed the perception of popular music in America with his unique piano playing and songwriting (Greenfield, 2013, p.125). Charles grew up in Florida, whose father worked as a railroad mechanic. He started to lose his sight at the age of five and lost his sight completely by the age of seven. It is known that Charles, who went to the Florida School for the Deaf and Blind in St. Augustine, began playing piano and

singing there. After losing his parents at the age of sixteen, he started his career as a professional musician. Charles, who spent most of his life on the roads, brought the change in tone and structure in the gospel music of black people to many masses (Greenfield, 2013, p.126).

Ahmet Ertegün listened Ray Charles for the first time in 1952 with Herb Abramson and Miriam Abramson (Ertegün, Marcus et. all, 2001, p.58). They played the song “Baby Let Me Hold Your Hand” from Swing Time Records, a Los Angeles-based label owned by Jack Lauderdale, a black record business entrepreneur. Billy Shaw, who organized Charles’s program at that time, learned that Jack Lauderdale was considering to let Charles go, and sent news to Chess Records in Chicago, King Records in Cincinnati and Atlantic Records (Greenfield, 2013, p.126). Shaw told Ertegün that if he could make hit records for Charles, he could set him up as a star for the label. Thereupon, Ertegün bought Charles’ contract from Jack Lauderdale for \$2500 (Ertegün, Marcus et. all, 2001, p.58).

Ertegün and Abramson recorded with Charles for the first time on September 11, 1952. At the end of this recording, four jazz-influenced sides issued (Ertegün, Marcus et. all, 2001, p.58). When the record was released, it received no attention. More rock tracks needed to be recorded, as did the blues singer Big Joe Turner, Abramson said. According to Ertegün, the problem stems from the fact that New York musicians tended to look down on Southern blues artists. The reality was that Charles had not yet found his own characteristic sound and covering style (Greenfield, 2013, p.127).

During the recording period, Ray Charles was rather moody and temperamental, according to songwriter and arranger Jesse Stone, staff of Atlantic

Records. It was very hard to persuade him to make rock music. In May 1953, Ray Charles stayed at Ahmet Ertegun's house for a week and developed new musical ideas by playing the piano, and entered the studio in May 1953. Ertegun played a more active role in this recording process. He set the tempo for some songs and asked Stone for a new verse for a song that was too short. It is thought that the type of music called Rock'n'Roll started with white musicians imitating black musicians, who then turned around and began to imitating white musicians. In 1953, in America, Ertegun and Charles began the process of cross-pollination that would transform popular culture and the independent record business. It has never been understood how Charles accepted what Ertegun asked to do in the studio. Ertegun said that he was not only teaching Ertegun how to make music, but also teaching him how to make records (Greenfield, 2013, p.129-130).

Ahmet Ertegun had internalized black pop music so much that the people he worked with could hear his raw talents before they could find out what they wanted to do or what they could do. Although Ray Charles recorded thirty-eight record faces for Atlantic Records, he could not find his own unique voice. While traveling in his tour car with the Charles band, it started playing the gospel song "Jesus Is All The World To Me" on the radio. He started singing this song along with trumpet player Renald Richard. Richard started writing lyrics and filled in the blanks by quoting from another song. He invited Ertegun and Wexler to Atlanta to listen to the song that would be his first big piece. It is known that Ertegun and Wexler, who were very impressed with the song, started to look for a studio for recording. On November 18, 1954, with the help of R&B disc jockey Xenas Sears, they booked a place in the studio of radio station WGST at Georgia Tech University for recording. After Ertegun and Wexler played the song "I Got a Woman" again, they were sure that they had

found Charles' breakthrough smash. Released in December 1954, the record became Ray Charles' first R&B hit. Since the phrase "I Got a Woman, Way Over Town" was repeated so often during the song that the partners hoped it would become "a sing-along line people would plug nickels into jukeboxes to hear over and over again" (Greenfield, 2013, p.162-163).

For the first time in the history of pop music, a singer combined gospel music and the blues. He played a major role in the creation of "soul" as a new musical style. It transforms the 16-measure gospel chord structure, which was the basis of black music of the period, into a 12-bar blues-based music. Just for this reason, music circles accept "I Got A Woman" as the beginning song of soul music (<https://cazkolik.com/icerik/muzige-yon-veren-iki-turk-ertegun-kardesleri-ne-kadar-taniyoruz>, 25.01 .2021 at 01:44 pm).

Atlantic Records recorded two songs within 6 months that would define the future of record business in America. Ahmet Ertegun and Jerry Wexler shared the common points of the songs "Shake, Rattle and Roll", which helped start rock'n'roll, and "I Got a Woman", which formed the soul music. While even they knew there was always an element of luck involved in everything they did, the partners at Atlantic were now well on their way to becoming the greatest team in the history of the record business. (Greenfield, 2013, p.164).

In 1959, the song "What'd I Say", which Ray Charles often played and sang, was recorded and became Ray Charles' first Top Ten hit. It remained on the pop charts for 15 weeks and became the number one R&B single. The record sold a million copies and making it Ray Charles' first gold record. With this song, Ray Charles won the biggest royalties of his career and raised his price on the road. He

made a fortune for Atlantic Records by providing a monthly gross sale of one million dollars (Greenfield, 2013, p.205).

Ahmet Eteğün and Jerry Wexler had to go to Ray Charles, whose contract was about to expire, with a bigger offer. Ahmet Eteğün and Jerry Wexler believed that they could re-contract with Ray Charles. Billboard magazine wrote on December 7, 1959 that Ray Charles signed a contract with ABC - Paramount Records. A week later, the trade paper disclosed the details of the “unusual” 75-35 split provided to Ray Charles by ABC - Paramount Records. Eteğün, who always saw Ray Charles as his friend, later declared that this news was “emotionally, a great blow”. Miriam Kahan thought they had been betrayed and Jerry Wexler started to worry about the label (Greenfield, 2013, p.210-212).

Ray Charles explained the reason for leaving Atlantic Records as being able to own his masters. Ahmet Eteğün said that this was not the main reason for leaving, but did not make a statement. After leaving Atlantic Records, Eteğün’s artist Ray Charles, whom he described as a genius, did not establish the same relationship with any artist he worked with. After this incident, he mostly worked outside the studio. In the world of records, it could be said that the real power is in the hands of the artists at this stage. Unlike Jerry Wexler, who is against meeting all the wishes of rock stars, Ahmet Eteğün had always been more moderate (Greenfield, 2013, p.212)

3.4.3. Bobby Drain

Ahmet Eteğün, who learned that Bobby Darin’s contract with Atco, whom Herb Abramson had discovered his talent, would expire, decided to take him to Atlantic Records. Abramson discovered Darin’s talent but didn’t know what to do

with it. Ertegin thought that Darin should make modern music and brought together good blues musicians whom he loved and knew, and recorded together on April 10, 1958. During the one-and-a-half-hour recording, Ertegin insisted on playing the piano because of the rhythm he added to the songs he played with Darin's piano, and they chose the songs together (Steinberg, 2007, 46'30"- 47'0"). Recordings were made on the eight-track Ampex 300 recording console, which was bought by Atlantic Records for \$11,000, upon the insistence of Tom Dowd. Ertegin, who finished the recording, thought that the lyrics of the song would bring innovation, but he thought that his original music would be a hit. On the same day, they cut the song "Queen of the Hop", which also became a Top Ten hit (Wade, Picardie, 1990, p.49).

In the 1950s, Darin attracted attention with his handsomeness and stage performance in American Bandstand, the most popular television program for young people. Darin later recorded the song "Early in the Morning" in the studio of Decca Records, thinking that he would be dismissed from his contract with Atco. Decca Records, who learned that he had signed a contract with Atco again, released the song "Splish Splash" under another name, with the Brunswick label one week after it was released (Wade, Picardie, 1990, p.49). Paul Marshall, who carries out the legal proceedings of Atlantic Records, called Darin, his lawyer and his manager and arranged a meeting with Ahmet Ertegin and Jerry Wexler. He told Darin, who has successfully entered his career, that as a young artist, he did the last thing he needed and that he was strong enough to stop the record. Decca Records delivered the master tapes to Atco because they knew they could not win. However, he later recorded with Buddy Hushy and performed the same song. Atco released its own recording before the original version, named after Darin and Rinky Dinks, was released. Both versions had minor hits, but the original version sold better (Greenfield, 2013, p.196).

Ahmet Ertegün's wife, Lotte Lenya, interpreted the song "Mack the Knife" in Bertold Brecht's play "The Threepenny Opera", staged by Kurt Weill, who was her very close friend, in 1928. At a dinner, the Austrian singer asked why her husband did not record the songs she made. Ertegün said that he did not make such records at Atlantic Records, but maybe he would one day. A few days after this speech, Darin came to Atlantic Records with Louis Armstrong's version of "Mack the Knife" recorded in 1956. Twenty-three-year-old Darin told Ahmet Ertegün that he wanted to record this song with a better version, as he liked classical songs and arrangements of big bands. Bobby Darin started singing this song on tour after watching "The Threepenny Opera" in Greenwich Village and stated that he wanted to stop being a teen idol by recording this song. Ahmet Ertegün and Dick Clark said that this would end his career. However, Bobby Darin stated that he would delay the royalties of the song "Splish Splash" and cover the recording costs.

Ahmet Ertegün in 1958, recorded the song with the orchestra of Jerry Wexler, Nesuhi Ertegün and Richard Weiss. Ertegün realized during the recording that Bobby Darin would have a pop hit after a rock hit (Greenfield, 2013, p.196). Released as a single in 1959, the song peaked at number one three months later. This record, which remained on the Top Ten list for a year, sold two million. In 1959, "Mack the Knife" won the "Grammy Award" for Best Record of the Year and Darin was named "Best Artist" (Wade, Picardie, 1989, p.97).

Considered to be sent by Herb Abramson, the artist recorded twenty hits for the Atco company. The songs "Yakety Yak" recorded by Coasters and "Splish Splash" recorded by Darin, which were released in 1957, sold over one million copies and earned approximately \$ 500,000. Despite the ten-year success of Atlantic

Records, these two records increased their annual income as well as covering the expenses of the company (Wade, Picardie, 1989, p.97).

3.4.4. Sonny ve Cher

While Jerry Wexler was writing R&B history, Ahmet Ertegun signed a contract with Sonny and Cher in the White Rock field in 1965 and became a hit with “I Got You Babe”. (<https://cazkolik.com/icerik/muzige-yon-veren-iki-turk-ertegun-kardesleri-ne-kadar-taniyoruz>, 13:47, 24.05.2022). Although the husband and wife, who drew attention with the clothes they wore on stage as much as their music, did not look like anyone who recorded at Atlantic Records, Ertegun made an important decision that would lead Atlantic Records to success (Wade, Picardie, 1990, p.125).

Philip “Sonny” Bono, a local Detroitman, dropped out of high school in Los Angeles, worked as a material loader and truck driver, then began writing lyrics for Art Rupe at Specialty Records, where he later worked as a permanent producer (Wade, Picardie, 1990, p. p.125). After leaving this company, he started working with Phil Spector at Gold Star Studio in Hollywood. Sonny wrote the hit song “Needles and Pins”, sung by the Searchers and Jackie De Shannon. They met and married Cherilyn Sarkisian (Cher), who was a singer and partner of Aldo’s Coffee Shop in Los Angeles, at the age of twenty-eight. Sonny brought Sarkisian to the Gold Star studio. Cher worked as a vocalist in Spector’s recordings here. In a recording made with thirty people, Cher’s voice was so strong that although the microphone was placed far from her, the only voice heard was hers. Brian Stone signed a contract with Sonny and Cher for being their manager after this recording. Stone and his partner Charlie Greene also had Sonny and Cher sign recording and publishing deals. Stone and Greene signed with every artist at that time. Thus, they had a very huge

publishingright. Stone and Green Buffalo were the most sleazeist people in the record business, according to Springfield bass player Bruce Palmer. Greene and Stone, who made a contract in return for 25% of Sonny and Cher's earnings, started living together because they did not have money. Sonny wrote the song "Baby Don't Go" with piano one night. He played the song to Greene and Stone. The song-loving partners pawned the dictation machine in their office to a friend for \$500 to get into the studio. The recorded song was played to Morris Meyer Ostrovsky, who was the manager of Reprice Records, which was later acquired by the Warner Brothers company. The record was released as Sonny and Cher. Although it was thought that a long-term contract would be made, a one-song contract was signed for 8.5% and a thousand dollars (Greenfield, 2013, p.256-259). Recorded as Caesar and Cleo, "Love Is Strange" was not a success, but "Baby Don't Go" became a hit in Dallas and Los Angeles.

Ahmet Ertegin went to Greene and Stone in 1964 for the Atco label. Greene and Stone asked for an 8.5% contract for Sonny and Cher and said that Cher signed with Imperial Records as a soloist. Ahmet Ertegin said that these would not be a problem. He signed three different agreements stating that the labels were aware of each other. Ertegin described Sonny and Cher as a frequency that did not suit his musical taste, but he felt that could bring success to Atlantic Records. Ertegin knew that at that time, songs about angst and youth rebellion in adolescence achieved good sales. Sonny produced the song "I Got You Babe" a year later. Bob Skaf of Imperial Records thought the song was awesome. Ertegin, on the other hand, was not quite impressed. Nesuhi Ertegin listened to "It's Gonna Rain Outside" on the back of the record and said that this song would be number one. Although Ertegin was not impressed, he released it because he knew that this record would be a hit.

Charlie Greene and Brain Stone decided to promote the duo in other countries. Very few labels had international distribution opportunities at that time. They made agreements with the labels that Atlantic Records had agreements with. Sonny and Cher started to rise in the charts. Green and Stone convinced Ahmet Ertegun to arrange a tour for them. Due to its poor condition, Atlantic Records' sales agreement to ABC - Paramount was focused on between 3 and 7 million dollars, while the sale of the company was abandoned with the great success of "I Got You Babe".

For Ahmet Ertegun, this was perhaps the biggest record in his life. "I Got You Babe", the first record to sell a million copies worldwide, took Atlantic Records to a completely different level in the new market (Ertegun, Marcus et. al, 2001, p.375).

Charlie Greene and Brain Stone transferred their rights to Atlantic Records in exchange for \$350,000, or \$2.3 million in today's cash. Although Sonny and Cher didn't make as much money for Atlantic Records as they used to, this deal proved profitable for Atlantic Records in the long run. The royalty income obtained from the lyrics written by Sonny was 800 thousand dollars only for three months (Greenfield, 2013, p.267-269).

3.4.5. Buffalo Springfield

Charlie Greene and Brain Stone started out as managers of a band called Buffalo Springfield, which had a small fan group in Los Angeles. They wanted to present this band to Atlantic Records. However, Jerry Wexler did not like pop music artists. Ahmet Ertegun, on the other hand, went to Mexico to watch their own football team, Cosmos, at the World Cup. On June 12, 1966, while Ertegun was in Mexico, Wexler reported the situation to Ertegun, and Ertegun went to Los Angeles from

Mexico to watch this new band. According to Erteğün, the group was special in many ways. Most importantly, the songs they wrote were not similar to anyone else's. They also had three soloists who were pretty good guitarists: Neil Young, Stephen Stills and Richie Furay. A rock 'n' roll band as considered lucky if they had a good soloist and a guitarist who could play well. Even this feature would make them a large group. Erteğün described Buffalo Springfield as one of the greatest rock 'n' roll bands he listened to all his life (Erteğün, Marcus et. all, 2001, p.182-183).

When Buffalo Springfield first recorded at Gold Star Studio, the problems arose as well. None of their instruments were tuned. Ahmet Erteğün argued that the way Buffalo Springfield played in concerts was not reflected in the recordings, and that the reason for this was that their behavior in the studio was more intellectual (Erteğün, Marcus et. all, 2001, p.183). It is also known that there was always a conflict between Stephen Stills and Neil Young (Wade, Picardie, 1991, p.135).

Ahmet Erteğün described Neil Young's shaky singing style as abstract, with songs made by Neil Young, who was described as being alone. According to Erteğün, the songs did not have instant meaning, but deep meanings were perceived. These songs resembled cubist paintings of the 1920s. In other words, although you did not understand what it was, it makes sense and seems as a very good piece of art when you looked at it as a whole. Stephen Stills's compositions were realistic and combined a bit of blues and a bit of latin rhythm. Although Young and Stills seemed like a good duo when they shared the lead guitar role in the band, Young was described as an artist who renews and discovers himself by recording songs in different styles that perhaps no one else could write. Stills was defined as a musician who was more

ambitious than Young, was a very good musician and wanted to achieve success in a short time (Greenfield, 2013, p.280).

Neil Young and Stephen Stills were dissatisfied with Charlie Greene and Brain Stone's interventions to their music during recording. However, their managers defined the band as musicians who did not understand the recording and had no studio knowledge. Young and Stills suggested deleting and re-recording the album titled Buffalo Springfield, but Greene and Stone refused. Although Ahmet Ertegun thought that Greene and Stone did a job that was not like the demo recordings, the record was released in December 1966 and was unsuccessful (Greenfield, 2013, p.280-281).

On November 13, 1966, the owners of nightclubs and restaurants on Sunset Boulevard complained about young people. Since, according to them, these young people scare away paid regulars. For this reason, the owners of these venues wanted a curfew to be imposed on young people after 22:00. The Los Angeles Police Department came to that area to intervene in the uprising against it. Sonny and Cher were among them. In this riot, Stephen Stills took a hallucinogenic substance and wrote a song about the riot within fifteen minutes, which became Buffalo Springfield's only top ten hit. This song, which became the first great anthem of the youth rebellion that changed the face of American culture, helped Ahmet Ertegun sell tons of records (Wade, Picardie, 1991, p.136).

Stephen Stills recorded a psychedelic song. He played this song to Charlie Greene and Brain Stone. Greene suggested the name "For what it's worth" to Stills, who could not find a name for the song. After the song was recorded on December 5, 1966, Ahmet Ertegun, who was in New York, played the recording on the phone without telling them who they were (Greenfield, 2013, p.283). After learning that the

song belongs to Buffalo Springfield, Ertegun, who wanted to publish it immediately, with a few criticisms on the song. Ertegun, who didn't like the name of the song, and suggested "Hey, What's That Sound?". The suggestion of Ertegun was written in parentheses in front of the name of the song. The song started playing repeatedly on KHJ radio in Los Angeles, where Charlie Greene and Brain Stone were in contact. It achieved to become a hit in the Top Ten, as it reflected the paranoia of 1967 well. In order to promote the song, Ertegun released the song "Don't Scold Me" in Buffalo Springfield's debut album, added the song "For What It's Worth" and released the record to the market (Greenfield, 2013, p.284).

Charlie Greene and Brain Stone brought Buffalo Springfield to New York and made them perform at Ondine's in 1965, where names like Jimi Hendrix took the stage. One night, he shared the stage with Otis Redding at Ondine's disco with Buffalo Springfield (Greenfield, 2013, p.285). At that stage, he signed a profitable distribution agreement with Stax, the Memphis company that Jerry Wexler Redding recorded (Wade, Picardie, 1990, p.133). On January 9, 1967, Buffalo Springfield recorded Neil Young's "Mr Soul" at Atlantic Records' Broadway studio. Redding, who attended the recording session, liked the song very much and wanted to record it himself. However, eleven months after this speech, at the age of twenty-six, he and four musicians in his band lost their lives in an accident on the plane they were on. Jerry Wexler learned of his death when he received the original tape of Redding's last recorded song "Dock the Bay". The song became a hit after the death of Redding. Buffalo Springfield who was praised for recording Young's song "Mr. Greene and Stone", did not record with Atlantic Records again (Greenfield, 2013, p.286).

Ahmet Ertegin thought that Charlie Greene and Brain Stone were scammers. Greene and Stone, whose were actually managers, acted as producers in the market and released records. Ertegin believed that this situation caused anger in the market. Buffalo Springfield hired Sonny and Cher's attorney to end their relationship with their manager and they ended their relationship. Greene and Stone began to ask for loans from Jerry Wexler and Ertegin constantly. Ertegin finally called Wexler and told him not to give the last loan they wanted. Ertegin met with Greene and Stone and said that he would give the loan only if he releases Buffalo Springfield which was already splitting up and wanted to make individual projects (Greenfield, 2013, p.286-287). Stone told Ertegin that he would like to buy stock if Buffalo Springfield merges or releases a record. Acknowledging this, Ertegin had never signed such an agreement. It was known that even if the partners thought that they were deceived, they did not speak up since they continued to borrow money (Greenfield, 2013, p.288).

In November 1967, Buffalo Springfield released their second album on Atco under the name Buffalo Springfield Again. On May 5, 1968, the group held a meeting and announced that they were broken up. Although Ahmet Ertegin tried to persuade the band not to break up, the band terminated the contract with Atlantic Records. Ahmet Ertegin accepted the termination of the contract. Two months later, Atco released the songs previously recorded by Buffalo Springfield under the name "Last Time Around" (Greenfield, 2013, p.289-290). After Buffalo Springfield was broke up, Ahmet Ertegin tried to decide which musician to work with at the company, while Neil decided to work with Jack Nitzsche in the Young Warner Reprise. Ahmet Ertegin thought that he would do well with Stephen Stills, who he considered to be a great commercial talent. Young had always respected Ertegin for saving Buffalo

Springfield from Charlie Greene and Brain Stone and later allowing him to record for Warner Reprise with Mo Ostin. When the first super rock band came out from the remaining members of Buffalo Springfield, Ahmet Ertegun signed them to Atlantic (Ertegun, Marcus et. all, 2001, p.234).

3.4.6. Iron Butterfly

Ahmet Ertegun signed a contract with the band “Iron Butterfly”, which Charlie Greene and Brain Stone recommended before they left Atlantic Records. For the group suggested to Greene and Stone by Neil Young, Stone thought that they were “Cacophonous. Out of tune” (Greenfield, 2013, p.288). Ahmet Ertegun did not release Iron Butterfly’s album since the songs were bad, but it started playing on radio stations of universities. The radios played the eighteen-minute version of the song “In the Garden of Eden”, which they recorded while drunk, recited in the wrong form “In-A-Gadda-Da-Vida”. With the effect of FM stations, the record orders of the song, which had a very bad record, started to increase and it became number two for two years.

The great success of Iron Butterfly enabled Jerry Wexler to make an agreement with Led Zeppelin (Ertegun, Marcus et. all, 2001, p.215, 219).

3.5. The Acquisition of Atlantic Records

3.5.1. The Reasons Leading the Selling Out of Atlantic Records

In the summer of 1967, Aretha Franklin’s “Respect”, produced by Jerry Wexler, ranked first on the Atlantic Records Billboard Hot 100 list, and Young Rascal’s “Groovin” was in the second place, but managed to enter the market with

eighteen records. However, it is known that most independent record companies were on the verge of bankruptcy at that time and even started selling master copies of songs on auction (Greenfield, 2013, p.293-294).

Chess Records was sold very cheaply to a conglomerate, after which the label soon disappeared from the market. In 1966, the news that the Federal Communications Board decided to reopen the secret bribery case against record companies in Los Angeles caused great fear in the record world. Even though Ahmet Ertegun had a lot of hits and success at that time, a new record company, Motown Records, both fascinated and frightened Ahmet Ertegun with a new sound. Because, according to Ertegun, no one could understand how to write, play and sing this sound, which spread rapidly among modern people and turned into pop music. Motown Records brought the motown sound with itself (Greenfield, 2013, p.293-294).

Bass guitarist James Jamerson and percussionist Jack Ashford of Funk Brothers, who were not very well known but professional musicians at Motown Records, decorated their church choir vocals in the recordings, using complex melody and chords, and created four-beat tempos with powerful drum sounds. In addition, two drummers and four guitars were used in the recordings, and the vocals were sung over and over like instruments. While mixing, they specified high-pitched sound for a clear sound by using AM radio frequency (Nero, 2022, p.1).

Most of the black artists signed with Stax-Volt, which caused Atlantic Records to fall into disrepair. Stax-Volt made a distribution agreement with Atlantic Records in 1965 (Ertegun, Marcus et. all, 2001, p.219).

It is known that Jim Steward and Jerry Wexler became very close friends in a short time. Because of this close friendship, both parties signed the agreement without reading it. Neither of them was aware of the clause in the agreement prepared by Atlantic's attorney Paul Marshall, stating that the Stax-Volt masters would be owned by Atlantic Records. Although it seems like a good contract for Atlantic Record, Stax-Volt would be able to terminate the contract if Atlantic Records decided to be sold. This termination would result in a decrease in its potential value. Ahmet Ertegun, Nesuhi Ertegun and Wexler bought Atlantic Records shares from other two partners, Miriam Bienstock and Dr. Vahdi Sabit. Miriam Bienstock was paid six hundred thousand dollars for her 13% stake in the company. It is known that in return for the investment of ten thousand dollars made during the establishment of the company, a payment of two or three million dollars was paid to Sabit against fifty percent of its shares. After his share, Sabit settled in France and returned to Turkey after spending all his money in gambling. Ahmet Ertegun, who did not want his partners to be in destitute, paid an annual salary of twenty-four thousand dollars to Atlantic Records (Greenfield, 2013, p.294-296).

Ahmet Ertegun now had the majority of the shares in Atlantic Records and prevented the sale of the company to ABC Records for four million dollars. Atlantic Records attorney Paul Marshall found loopholes in ABC Records' deal. One of them requested ABC Records to be the guarantor of the partners against possible lawsuits. Jerry Wexler was very angry with Paul Marshall, who opposed the agreement. Because it was known that Wexler now wanted security in his life. Wexler thinks that Atlantic Records would either grow by releasing very good records or disappear with a few unsuccessful records (Greenfield, 2013, p.294-296).

Ahmet Erteğün, who had more time now, went to Los Angeles and started looking for white groups. It is known that Wexler had an important position in Atlantic Records. It is also known that this position of Wexler caused Erteğün to be unable to resist the sale of the company any longer. Wexler thought they wouldn't have a chance after a while. Nesuhi Erteğün was also in favor of selling the company (Erteğün, Marcus et. all, 2001, p.232). According to Mica Erteğün, the eldest son was the leader in the family hierarchy in the east. It was very difficult for Nesuhi to accept that Ahmet was the leader in Atlantic. Therefore, he wanted to sell the label (Greenfield, 2013, p.298).

3.5.2. Warner Bros.-Seven Arts and the Sales Contract of Atlantic Records

Ahmet Erteğün was not eager to sell the label. Since actually everyone was in good shape and Atlantic Records was Ahmet Erteğün's creation. But Jerry Wexler needed to secure his job. They were more concerned about making money than they had to worry about the future. Nesuhi Erteğün, on the other hand, wanted to do something else. Besides Wexler and Nesuhi, who were extremely insistent on selling the label, Erteğün had no other choice and the label was sold to Warner-Seven Arts in 1967. (Erteğün, Marcus et. all, 2001, p.232).

Ahmet Erteğün was actually strong enough to buy the shares of Nesuhi Erteğün and Jerry Wexler. However, this meant that he would manage the label alone. If Ahmet Erteğün had bought their shares, he would only be able to demand that they worked for two years. Even if they agreed to work, he would risk whether the team would work efficiently. Erteğün, who wanted to be with Nesuhi Erteğün and Wexler, agreed to the sale of the label (Greenfield, 2013, p.296-298).

The uncertainty about the productivity of artists such as Otis Redding, Aretha Franklin, Sam and Dave in 1967, owned by Ertegüns and Jerry Wexler; The fact that the white artists of that period were below a certain level and that they could not meet the revenues made the thoughts of selling Atlantic Records clear (Greenfield, 2013, p.296-298). In 1967, Atlantic Records had Buffalo Springfield, who had psychedelic white rock music and had the biggest share in this style, Vanilla Fudge, Iron Butterfly and the British band Cream, which had not yet been heard in America. Since Ahmet Ertegün and Wexler were willing to sell Atlantic Records to Warner Bros., Atlantic Record was sold to Warner-Seven Arts after a short bargaining process with Alan J. Hirschfield, who was responsible for music operations within the label and also at Reprice Records (Ertegün, Marcus et. all, 2001, p.232). It is known that Atlantic Records had six million dollars at that time. Some of this money was in the bank. It was known that the other part was in various places in cash. It was unclear how and where this information, written in the Atlantic Records books, came from. It is known that the notebook also contained information about the hat sizes, shoe sizes, women and drug choices of disc jockeys known in the United States. The money was thought to have been spent on disc jockeys. In addition, it is thought that this money came from the records sold at a discount and this income was not reported to the artist and the state. Since Atlantic Records was a private company, they paid big salaries to themselves and charged everything to the label. (Greenfield, 2013, p.299).

He got a chance to launder six million when he bought Atlantic Records. It was returned as an unpaid capital gain to the Artists and the International Revenue Service. With this planning made with Alan J. Hirschfield, while sixty percent tax was normally paid on individual income, twenty-five percent was paid from this money. In addition, sixty-six thousand Warner-Seven Arts shares worth three and a half million

dollars, close to four million dollars of dividends from the merged company, which would continue for three years, and two and a half million dollars of stock were given to Atlantic. Hirschfield made a deal with Frank Sinatra, who owned one-third of Reprise Records, and his lawyer, Mickey Rudin, to complete the merger of Warner Bros. with Seven Arts. It is known that Sinatra reduced his stake in the company to twenty percent in exchange for three million two hundred thousand dollars in cash and five percent of the purchase price of other music companies that Hirschfield would buy. Hirschfield, who said that he would make a deal with Atlantic Records, asked Sinatra to hold a cocktail party in his own flat, especially to persuade Ahmet Ertegun. Sinatra knew the name of Jerry Wexler as producer (Greenfield, 2013, p.300). That night, Sinatra told Wexler that he wanted to do a duet with Aretha Franklin. Wexler, who admired Sinatra, accepted this offer. Sinatra also chatted with Ertegun and Nesuhi Ertegun about jazz that night. At that point, Hirschfield realized that they would sign the agreement in no time. Atlantic Records was sold for \$15 million to Warner-Seven Arts. It is known that a year later, Warner-Seven Arts' revenue doubled every year. It is clear that Nesuhi Ertegun and Wexler were happy by this deal. It is known that Ahmet Ertegun could not get rid of the thought that he made an early decision regarding the sale of Atlantic Records and blamed Hirschfield for years. Hirschfield later said that they did not evaluate themselves well and acted modestly. They costed almost nothing for Warner-Seven Arts. Even though Wexler thought that they had sold Atlantic Records for less than its value and that if they had waited another year they could have sold it for a better price, he was still happy about his anxiety about money. The sale had been interpreted as one of the worst decisions in the history of Atlantic Records and the record world (Wexler, Ritz, 1993, p.287-288).

It is known that of the four million dollars that Jerry Wexler received, he gave one million to taxes and almost half of the money to his divorced wife. However, the fact that Ahmet Ertegun as still at Atlantic Records had increased the value of the label to over a hundred million dollars. It is known that one year after being sold to Warner-Seven Arts, Atlantic Records' uninterrupted revenue was forty-five million dollars. Although Ertegun and Wexler offered forty million dollars to buy Atlantic Records again, their offer was turned down. Ertegun and Wexler continued to work as directors of Atlantic Records. Ertegun had thrived in the corporate world (Ertegun, Marcus et. al, 2001, p.232).

3.6. Atlantic Records under Warner Bros.-Seven Arts

After Atlantic Records was sold to Warner-Seven Arts in 1967, Ahmet Ertegun and Jerry Wexler continued to run Atlantic Records as managers for two years. During this time, they moved in different directions by acting in line with their own interests in the growing record world. Wexler went to studios in Memphis and Muscle Shoals to work with black artists whose music he really liked and understood (Steinberg, 2007, 48'54''- 49'15''). Ertegun, on the other hand, went to London to meet talents that had not yet been discovered in America. Ertegun soon became regular at one of London's most popular venues, Scotch of St. James club. Ertegun first got in touch with Chris Blackwell at a time when England was in its second spring in the music scene.

It is known that Chris Blackwell was a blues lover, came to New York at a young age and bought 78 records for forty-three cents. Blackwell respected Atlantic Records for the music they released. Blackwell, who founded Island Records in 1959, tried to persuade Miriam Bienstock to distribute Atlantic Records records in Jamaica a

year later. However, Erteğün made an agreement with Byron Lee, founder of Dragonairs group and owner of Dynamic Sound recording studio. About four years later, Island Records released the song “My Boy Lollipop” by Little Millie Small, which became a hit. Although Columbia Records offered an advance of fifty thousand dollars for the band’s next record, Blackwell made a deal with Atlantic Records, which did not give any advance. It is known that Island Records never made this mistake again. Erteğün traveled frequently to England to make Atlantic Records as a rock company and became friends with Blackwell during these travels. Little Millie Small group did not do very well in America (Greenfield, 2013, p.321-323).

Atlantic Records later made the song “Keep on Running” by Spencer Davis Group, which produced black music, and it became the top hit in England (Greenfield, 2013, p.321-323).

After Jerry Wexler returned to New York, he settled in the headquarters of Atlantic Records’ Warner Communications company at 75 Rockefeller Plaza. Wexler, who stopped by the office every day, felt that Atlantic Records was excluded of their day-to-day business. Jerry Greenberg was involved in the promotion and marketing departments. In addition, Greenberg signed with many new artists of Atlantic Records. He stated that Wexler, who was disturbed by this situation, should be included in the decisions to be given to Ahmet Erteğün at Atlantic Records and that they had decided to do so. However, Erteğün stated that he worked too momentarily to comply with such a decision and told Wexler that Atlantic Records employees no longer felt the need to inform him (Greenfield, 2013, p.395).

Ahmet Erteğün stated that within the new structure of Atlantic Records, Jerry Wexler was seen as an abrasive, derisive and cynical person; maverick at meetings;

He said he was a non-diplomatic critic who bragged about fast, premium sales. It is known that such people were directors of most independent record companies during the years Wexler started working at Atlantic Records. However, in the period when the record world was incorporated, employees were expected to be team players, and those in management positions were expected to clearly understand and implement the hierarchical structure. Unlike Erteğün, who could handle any situation very well with his diplomatic attitude and successfully progressed in Warner Communications, Wexler was seen as someone who could not keep up with this new system by tailoring his personality. In addition, Erteğün thought that Wexler was not really interested in the label, he was only interested in his own artists. Joe Smith, one of the company executives, saw it as a problem that Wexler opposed everything after coming to New York and derided anything that came down from Warner Communications (Greenfield, 2013, p.396).

The label gave the responsibility for the finalization of the decisions to Ahmet Erteğün due to his position. Jerry Wexler accused Erteğün of being his boss, asked for equal conditions, but when his request was turned down, he decided to leave the company. On May 3, 1975, Wexler wrote to Erteğün, “Under no circumstances, Ahmet, can I be your employee. That’s the bottom line.” he wrote. Erteğün said, “Man, you can’t quit! It’s unthinkable” said (Wexler, Ritz, 1993, p.367). On July 17, Wexler officially announced that he would step down as vice president of Atlantic Records on August 1.

Ahmet Erteğün wanted to give Jerry Wexler a reward for his efforts, even though he did not have bad intentions due to his efforts over the years. Despite their amicable breakup, their friendship ended after Wexler left Atlantic Records. Two

years after leaving Atlantic Records, Wexler was hired by Mo Ostin to head the New York Artists and Repertory division of Warner Brother Records (Greenfield, 2013, p.398).

After Jerry Wexler returned to the company, he released albums by Bob Dylan, Carlos Santana, Dire Straits. Ahmet Ertegun and Wexler came together ten years after these events as members of the nomination committee of the newly formed Rock and Roll Fame in New York. Wexler called Rock and Roll Hall of Fame director Suzan Hochberg the day before the first meeting of the Nomination Committee and said that they had not seen Ahmet Ertegun for a long time and that they broke up due to friction. He tried to find out if he would come to the meeting (Greenfield, 2013, p.397). But when Ertegun came in, they hugged each other. In 1987, Ertegun and Wexler were inducted into the Rock and Roll Hall of Fame (Greenfield, 2013, p.398).

Ahmet Ertegun and Jerry Wexler knew that they would never reach the size of their work during their twenty-two-year partnership at Atlantic Records. Ertegun and Wexler had done much more powerful work as a team than they could have done alone. They instinctively influenced the artists whose pieces they wanted to record with sweet words. Together they set out to discover new artists, shared beds, and even sang rhythm and vocals while recording Joe Turner's "Shake, Rattle and Roll". After Wexler left Atlantic Records, Ertegun was truly alone in the company (Greenfield, 2013, p.398).

Ahmet Ertegun continued to run his business at Atlantic Records as usual, replacing Jerry Greenberg with Doug Morris as his right-hand man. Although Steve Ross did not completely lose his relationship and interest with the music group at

Warners, he started to take an interest in film industry, which was described as his first tear. Ross left them to their own devices, ensuring that the biggest record executives alive continued to work together in relative harmony for a long time. In this process, he also created the environment that had become another standard feature of corporate life in America. One of Ross' greatest achievements within the music industry was to the people he employed to earn a lot of money. After raising the salaries of his employees under him, he went to the board of directors and thus created a reason for him to be given more money. In any case, he was one of the pioneers of massive executive compensation (Ertegin, Marcus et. all, 2001, p.375).

3.6.1. Cream ve Eric Clapton

At the party held at Scotch of St. James in honor of singer and songwriter Wilson Pickett, who gave a concert in the Astoria auditorium, Ahmet Ertegin said to Wilson Pickett while sitting with his back to the stage, "Wilson, your guitarist plays the blues really well" about the musician who plays guitar like B. B. King. Pickett then said, "My guitarist is drinking at the bar." He then told music producer Robert Stigwood, who was sitting next to him and looking at the stage, that he wanted to meet him right away. The guitarist Ertegin wanted to sign an agreement with was Eric Clapton. Stigwood contacted Clapton and thus the Cream was formed. Cream became the first British band signed to Atlantic Records. Cream also became the first band to bring blues-orientated rock and roll music to America. Thus, Atlantic Records hadone through another transformation. Clapton, who was then twenty-one years old, achieved cult status in the UK for his work as the lead guitarist of the band "Yardbirds" (Steinberg, 2007, 58'41"- 01.56'26").

Robert Stigwood put forward the condition that he took the Bee Gees while giving Cream to Atlantic Records (Greenfield, 2013, p.324). Cream's first record "I Feel Free" was released on Atco. Eric Clapton went to Atlantic Records studios in 1967 and met Ahmet Ertegun and Nesuhi Ertegun for the first time and recorded the "Lawdy Mama", which he had heard for the first time on the Hoodoo Man Blues album by Buddy Guy and Junior Wells. In May 1967, the band Cream came to New York to record their second album. Due to visa problems, the group could stay for four days and turned the song "Lawdy Mama" into "Strange Brew" with Tom Dowd at the board and Felix Pappalardi at producing. Disraeli Gear, the lyrics of which were written by the British poet Pete Brown, was the result of a British roadie's mispronunciation of "derailleur gear", and Clapton made it the name of the album. This album includes "Tales of Brave Ulysses" and the album's biggest hit "Sunshine of Your Love" (Greenfield, 2013, p.325). Ahmet Ertegun was also present and guided the group during the recording of Cream, and he was also extremely talented in terms of song selection, tempo and arrangement of these songs. It is known that Ahmet Ertegun decided that Cream should be Clapton's band and even forced Clapton to sing the songs, not Jack Bruce. Ahmet Ertegun softened when he realized that the real leader of the band was the bass guitarist (Greenfield, 2013, p.326).

Cream broke big at the Fillmore Concert Hall in San Francisco and on the West Coast as a result of connections. Cream improvised on stage to fill two scenes in one night. Unlike the Bee Gees, who would never break apart, Cream soon began to implode. Actually, the Cream members didn't like each other. In fact, it is said that Ginger Baker almost murder Jack Bruce and Jack Bruce was going to commit suicide in the third tours of them to America. Cream's "Wheels of Fire" album, which was released as a duo with one live disc and one new studio recording, was heavily

slammed by critics. Realizing that he could not keep the band together, Robert Stigwood organized a farewell tour in the United States and two final concerts at the Royal Albert Hall in London in 1968 (Greenfield, 2013, p.326). Ahmet Ertegun requested another album from the disbanding group, saying that Jerry Wexler had cancer and wanted to hear another album from them. Ertegun, who recorded the album, said, "Jerry Wexler isn't dyin', he's much better, he is improved."

During the three-years together as a band, Cream sold fifteen million records for Atlantic in the United States. Ahmet Ertegun began his lifelong friendships with Eric Clapton. In 1970 Tom Dowd recorded the song Layla with The Dominos and Derek Clapton formed another short-lived supergroup. Clapton and Steve Winwood, lead singer of Traffic decided to form a band. After Winwood persuaded Clapton to let Ginger Baker join them, they added Family bassist and violin player Ric Grech to the lineup. On June 7, 1969, the group gave their big, free debut concert in Hyde Park, London (Greenfield, 2013, p.327). For this concert, which he described as an act of blind faith, Robert Stigwood applied for the name "Blind Faith" while getting a council license to perform in Hyde Park, and the name he made up for the concert remained that way. Five weeks after this concert, they went on tour in America to promote their album "Blind Faith". The album sold half a million copies in a few months. In 1969, Blind Faith was disbanded (Greenfield, 2013, p.328).

3.7. Acquisition of Warner Bros.-Seven Arts by Steve Ross

On July 12, as the band was performing at Madison Square Garden in New York, Ahmet Ertegun sat down for a dinner meeting in room "21" with Steve Ross and Ted Ashley, the cofounder of the Ashley-Famous Talent Agency. Born as Theodore Assofsky, Ashley had suggested that Ross acquire the Warner Brothers-

Seven Arts corporation for \$400 million. This deal made in 1972 gave Ross full control of Atlantic Records. (Wade, Picardie, 1990, p.159).

Ross, whose birth name was Steven Jay Rechnitz, was the son of Jewish family. After marrying the daughter of a Manhattan funeral parlor owner, he became the head of his father-in-law's company and he then merged with Kinney Garage, a firm that owned and operated parking lots, to form Kinney National. The company went public in 1962 with a market value of \$12.5 million, and Ross then began acquiring a variety of other companies (Wade, Picardie, 1990, p.160). It is known that after he purchased the Ashley-Famous agency for \$13 million in November 1967, Ross and Ashley set their sights on a major show business acquisition. Their successful bid for Warner Brothers-Seven Arts was based primarily on the earnings of the company's very profitable record labels, Warner-Reprise and Atlantic (Greenfield, 2013, p.328).

After hearing about the acquisition, Ahmet Ertegun announced that he would leave as soon as the two-year company management contract ran out. For this reason, Ted Ashley organized a dinner to solve the problem (Wade, Picardie, 1990, p.159). In this dinner, which lasted for about six hours, Ertegun said that he had a new band called "Blind Faith" in order to show that his new boss Ross had little knowledge of the record world. Ross replied, "You mean the guys from The Old Cream and the Stieve Winwood, and they just sold out Madison Square Garden without selling a record" (Greenfield, 2013, p.328). For Ertegun, Ross's attempt to impress himself by taking the trouble to research about the group had been defined as an attitude that poker players call "a tell". This move of Ross is thought to be an indication that he knew that he would never replace Ertegun in Atlantic Records and would allow him

to continue to manage Atlantic Records (Greenfield, 2013, p.328). Ross later described the luckiest day of his life as the day Erteğün made the decision to truly stay at Atlantic Records. Ross talked to Erteğün saying “Give us a chance” and promised to do everything in his power to keep him happy (Erteğün, Marcus et. all, 2001, p.232).

3.7.1. The Records After Acquisition of Warner Bros.-Seven Arts by Steve Ross

3.7.1.1. Crosby, Stills&Nash

From the dissolution of Buffalo Springfield in 1968 until the founding of Crosby, Stills & Nash, Stephen Stills wrote nineteen songs. Founded in 1968 by David Crosby, Graham Nash and Stephen Stills, the group quickly became popular. At the age when children born after the war came of age and the counterculture developed rapidly, Crosby, Stills & Nash expressed social concerns by reflecting the social and political issues that attracted the attention of this audience in their songs. As a result, Crosby, Stills & Nash’s debut album sold three million copies (Wade, Picardie, 1991, p.136).

It is known that before making an album, the band members played their music to George Harrison in London in the hope of contracting with Apple, but they were turned down. The band members, who later returned to New York, wanted to find a manager before signing a record contract. Stephen Stills, who received money from Ahmet Erteğün to go to England, did not think of taking the band to Atlantic Records. Although David Crosby left his previous band, The Byrds, the band was signed to Columbia Records. Graham Nash was signed with Epic Corporation, which was under contract to Columbia corporation as a member of the Hollies group. Stephen Stills, who did not go to Atlantic Records, wanted to sign with David Geffen,

who was the manager of Joni Mitchell and Neil Young. Although David Crosby never trusted Geffen, he had to accept Stills' request (Greenfield, 2013, p.308).

David Geffen, who became close friends with Columbia's Clive Daviz, played the demos of David Crosby, Stephen Stills and Graham Nash to Daviz. Geffen Stills must end his relationship with Atlantic records in order to make a deal with Columbia (Greenfield, 2013, p.309). Like a diplomat, Ahmet Ertegun convinced Geffen that he was the most suitable manager for Crosby, Stills & Nash and to work with them (Wexler, Ritz, 1993, p.318).

Shortly after the Crosby, Stills & Nash group released the album under their own name, it went on sale on a large scale, receiving positive reviews. The group, whose first concert was determined as Chicago, planned to perform at the Woodstock Art and Music Festival after this concert (Ertegun, Marcus et. all, 2001, p.236). Ahmet Ertegun thought that Neil Young's inclusion in the CSN group would be a good fit for him. It is known that Stills did not take kindly to the idea as Young let him down twice. Despite this, he made an offer to Young. Young accepted this offer on the condition that his name be included in the group and that he would receive an equal share of the money they earned. The band name was changed to Crosby, Stills, Nash&Young. The group started touring with gradually increasing concert prices (Greenfield, 2013, p.316).

Gary Burden, the artistic director of the band's album "Deja Vu", released in 1970, designed an album cover inspired by Stills's interest in the civil war tintypes "and family journals of the 1860s". The album cover was made in a family-operated paper mill in Georgia. The was almost leather in feel and had a great bumped-up texture. It is designed with with a cover featuring gold foil stamped lettering. The

production cost of album covers at that time cost approximately nineteen cents per cover, while Gary Burden's design cost sixty-nine cents per cover. It is known that Jerry Wexler harshly criticized the idea that there was no need for such a costly design and that it would be sold even if it was put in a paper bag. However, the band's wish came true and the record with the design of Gary Burden took the top lines of the charts that were released. Later, they released three hit singles (Greenfield, 2013, p.316-317).

On May 15, 1970, Neil Young recorded the song 'Ohio'. Neil Young wrote this song, influenced by an article he read in Life magazine (Erteğün, Marcus et. all, 2001, p.246). The article was about four students who protested against the Vietnam War on the campus of Kent State University and were killed by the national guard (Berman, 1970, p.31). Ahmet Erteğün, who was with them during the recordings, released the song to the market eight days later. On the reverse of the record was the song "Find the Cost of Freedom" by Stephen Stills. This record hit the charts with Graham Nash's "Teach Your Children" song (Erteğün, Marcus et. all, 2001, p.246).

During their hugely successful 1970 summer tour, Stills so angered Neil Young at one show by hogging the spotlight that Young walked off stage. Rita Coolidge, who was in a relationship with Stills at the time, left Stills to be with Graham Nash. It is known that then the group broke up. After this incident, Erteğün believed that the group was completely done. The band members later recorded successful solo albums. They tried recording together again, but the project was out in shelf. Later, Erteğün released David Crosby's solo album "If I Could Remember My Name" and Graham Nash's "Wild Tales and Songs For Beginners". According to

Nash, Ertegin did not put the CSN group in a difficult situation by acting according to the articles in the contract (Greenfield, 2013, p.319).

3.7.1.2. Led Zeppelin

Despite Ahmet Ertegin's stronger musical connections on the London stages, it was Jerry Wexler who signed a contract with the British band that sold the most records on behalf of Atlantic Records (Greenfield, 2013, p.331). Bert Berns brought guitarist Jimmy Page to play rhythm and blues in album recordings and Wexler met Page here (Wexler, Ritz, 1993, p.212). In 1968, while Wexler, Tom Dowd and arranger Arif Mardin were making Dusty Springfield's "Dusty in Memphis" album, Dusty Springfield told Wexler that Page had formed a new band in London called "New Yards". Wexler knew Page as a good guitarist and John Bonham as a great drummer, but did not know the name of lead singer Robert Plant. He pursued the group on the advice of WexlerSpringfield. Wexler's interest in the group increased after Clive Davis and Mo Ostin wanted to sign with the group, so he arranged an appointment in New York to meet with their manager, Peter Grant. Wishing to stay ahead of the competition, Wexler offered an advance of seventy-five thousand dollars and a five-year record contract. Grant immediately accepted the offer. Later, the American lawyer of the group called Wexler and said that if he gave thirty-five thousand dollars on this offer, he could have the rights to the world. Asking for some time, the lawyer offered the UK rights to Roland Rennie, head of Polydor Records, for twenty thousand dollars, but Rennie did not accept the offer. Upon this, Wexler paid an additional thirty-five thousand dollars and bought the world rights of the group with a contract that would be one of the best deals in the record world. Wexler, who was not worried about how much it would cost when signing a contract with an

artist, made this contract with no money out of his pocket, with the similar feeling of Ahmet Ertegun (Wexler, Ritz, 1993, p.292).

Jimmy Page decides to form a band after leaving the “Yardbirds”. The band initially determined its name as “New Yardbirds” in order to complete the uncompleted tour (Wade, Picardie, 1990, p.138). In 1966, Page composed a song for Jeff Beck’s first solo album. During the recording session, John Entwistle, bassist of The Who, said the aggregation might go down like a “lead zeppelin,” a term he used to describe a bad show. Grant then suggested Page omit the “a” in “Lea” in order to prevent it to be pronounced as “Leed.” For some reason, the group likes this sentence very much. They changed their name to Lead Zeppelin and then to Led Zeppelin.

Atlantic Records issued a press release on November 23, 1968 announcing that the deal was the most substantial deal the company had ever made. Furthermore, top English and American rock musicians who heard the tracks called Led Zeppelin the next group to reach heights achieved by Cream and Hendrix. It is known that at that time, executives in the record world identified with the artists they represented. Peter Grant started to gain a reputation as a scary personality in order to protect his artists (Greenfield, 2013, p.332-333). Despite getting along well with Grant, Wexler is known to have no interest in the group after signing with Led Zeppelin and could not tolerate the group. Ahmet Ertegun was interested in shaping Led Zeppelin (Wexler, Ritz, 1993, p.293).

Led Zeppelin toured the United States, starting in Denver on December 26, 1968, before the first album was released. The first album, which was a hit in a short time, entered the Top Ten chart and remained on the chart for the next seventy-three weeks, selling eight million copies in the United States. Led Zeppelin discovered

heavy metal music and made electric blues with elements of folk and Celtic music that no one had heard before. After Zeppelin achieved great success in America, Ahmet Ertegun made it his business to establish close relationships with both Peter Grant and Jimmy Page (Greenfield, 2013, p.334-335)

It is known that Ahmet Ertegun went to the Led Zeppelin backstage before the concert at every concert they held in America and was welcomed by the band members as a guest of honor (Greenfield, 2013, p.336). Ahmet Ertegun was the person who dealt with managers and he did sincerely what he did. With this relationship he established with people, Ertegun turned Atlantic Records into a giant company. Spending little or no time with the band in the studio, neither Ertegun nor Wexler ever knew what kind of material Zeppelin was recording until the group actually submitted its new album. When the band delivered Led Zeppelin II in 1969, Wexler was forced to “throw out a hundred thousand dollars” worth of records because the bass was so heavy and overmodulated that the needle skipped. They had to have it redone so it was playable. After the shortened version of the song “Whole Lotta Love”, which was Led Zeppelin’s only single record, became a Top Ten hit, the band released the Led Zeppelin IV album. This album, which included the most played song “Stairway to Heaven” in FM classic rock history, sold twenty-three million copies. During their career, Led Zeppelin had sold over one hundred and ten million albums in the United States and at least twice as many worldwide.

Led Zeppelin’s career came to an end after eleven years. On September 25, 1980, John Bonham drank forty glasses of vodka in twenty-four hours and died at the age of 32 by choking on his own vodka in his sleep (Greenfield, 2013, p.337). After John Bonham died, Robert Plant believed that the band should not continue. The band

tried to work with several drummers, but that didn't work. For this reason, Robert Plant left the group to make a solo album (Ertegin, Marcus et. all, 2001, p.385). In 1984, Ertegin decided to record a collection of his favorite songs of the 1950s. Ertegin made the Honeydrippers album with Plant. Plant covered Phil Phillips' 1959 hit song "Sea of Love", which became Plant's best-selling single (Greenfield, 2013, p.337). After Led Zeppelin broke up, Ertegin tried to watch Peter Grant's back. Although Ertegin was very close to the group, it is known that he never let himself to be drawn up into the vortex of madness that was the band's stock-in-trade. (Greenfield, 2013, p.338).

3.7.1.3. Roling Stones

In 1969, when the Rolling Stones' contract with London Records was about to expire, Ahmet Ertegin, who went to Los Angels for a meeting, was told that Roling Stone's lead singer Mick Jagger wanted to talk to him. Ertegin and Jagger met with a group of friends at Whiskey, where Chuck Berry took the stage. Jetlag Ahmet Ertegin fell asleep when Jagger began to explain his recording plans. Although Ertegin did not remember it, Jagger told that the Rolling Stones and Atlantic Records decided to sign a contract that night (Ertegin, Marcus et. all, 2001, p.264). Ertegin later lost contact with Jagger. However, Jagger contacted British Decca Records one year before the Rolling Stones' contract expired, when they decided to make changes (Greenfield, 2013, p.341).

For eighteen months, Ahmet Ertegin worked harder than he had ever done, trying to convince Mick Jagger that the Rolling Stones belonged to Atlantic Records. Ertegin could not make the Rolling Stones earn as much money as Led Zeppelin. Despite this, he saw the Rolling Stones as the most valuable band in business,

confirming Atlantic Records as the number one record label in the world. (Greenfield, 2013, p.341).

The Rolling Stones' presence on stage had been called dangerous. Because of their sexually suggestive lyrics, antisocial behaviour, and political criticism, they were described as dark and perceived as an antidote to the Beatles in America. It took them a little later to achieve superstar status in the US than in the UK. In 1965, after the song "(I Can't get No) Satisfaction" hit the charts, they rose in the United States. In this process, they had become heroes of the counterculture. Since the Beatles were no longer touring at the time, it is thought that the Rolling Stones would claim the status of the greatest rock'n'roll band in America. After completing a successful tour of fifteen cities, including three concerts that began in New York, the Rolling Stones traveled to Muscle Shoals, Alabama on December 2, 1969, and went to Mississippi for Fred McDowell's "You Got to Move," "Brown Sugar" and "Wild Horses" (Greenfield, 2013, p.341-343).

Rolling Stones, 6 Aralık 1969 Kuzey Carolina'da, Altamont Speedway'de gerçekleştirdikleri büyük ücretsiz konserde kasalarca bira karşılığında güvenliği sağlamak amacıyla Hells Angels motosiklet çetesini tutmuştur. Hell's Angels çetesi bu konserde Meredith Hunter isimli bir siyahî öldürmüştür. Medyanın Woodstock Sanat ve Müzik festivalinin Amerika'da karşıt kültürün doğumu olduğunu açıklaması üzerinden dört ay geçmeden yaşanan bu olay hem Rolling Stones'un Amerika'daki kötü şöhretini artırmış hem de karşıt kültürün sonu olmuştur (Wade, Picardie, 1990, p.197-198).

After this concert, Ahmet Ertegün met with the Rolling Stones and this meeting became the turning point of the group. Ahmet Ertegün came across the

Rolling Stones at Jerry Wexler's home studio, where he rarely went. Ertegin and Mick Jagger, who seemed to be people of different worlds with their different styles, were known to speak a common language that took more than the love of the blues they shared (Greenfield, 2013, p.341-343).

Before signing with Atlantic Records, Mick Jagger told Ahmet Ertegin that he wanted to meet with Columbia Records, that was, Clive Davis. Ertegin, who got angry at this, called Jagger and said, "I can understand you want to talk to Clive Davis, and you should. But I want you to know I can only make one Stones-sized deal this year, and it's either you" - and here Ertegin paused - "or Paul Revere and the Raiders" (Wade, Picardie, 1990, p.204). Thirty seconds after Ertegin hung up the phone, his phone rang for 45 minutes and Ertegin did not pick up the phone. Ertegin had acted like a poker player in the business world. Rupert Lowenstein, the Rolling Stones' financial advisor, contacted Davis. Talking to Jagger on the phone, Davis told Jagger that he and Ahmet Ertegin had different styles and that he would not be able to spend much time traveling and chatting with the group. Jagger's decision was all about business. He mentioned that he would not be bound by social evaluations. Jagger persuaded Davis to offer them and directed him to Rupert Lowenstein regarding the figures. Lowenstein requested an advance and royalty rate of 5 or 6 million dollars from Columbia Records for the Rolling Stones during the 5 or 6 album contracts (Greenfield, 2013, p.346). However, Davis feared that if he gave the Rolling Stones the money he wanted, he would have to pay more in order to keep their more successful artists when their contracts were renewed. Davis, who knew that the risk was high and that Ertegin was in the game, and that the purpose of the group was only used to raise the price, did not accept the group's request (Greenfield, 2013, p.347).

Ahmet Erteğün was aware that the Rolling Stones wanted to sign a contract with Atlantic Records and were talking to Clive Davis to raise the price (Greenfield, 2013, p.347). The agreement with Atlantic Records on April 1, 1971 received an advance of one million dollars per album for five albums, in return for the band's royalty rate exceeding 10% per record. Later, this money led to the establishment of Rolling Stones Records. Erteğün also took on the role he had undertaken with the Rolling Stones over the years with other Atlantic Records artists, whose music he instinctively understood, and recorded at the Olympic studio in London with Andy Jones, a recording engineer at the age of 20 who started his business with the Rolling Stones. (Greenfield, 2013, p.348). In addition to signing a contract with the band, Erteğün's interest in them had moved the band from being one of the best rock bands to a band that wrote its own roles in history. Erteğün was the person who directed all the events that took place in the background (Wade, Picardie, 1990, p.197-198).

Erteğün decided to organize a party in France on April 17, 1971 to announce the release of the first single from their debut album on Atlantic (Wade, Picardie, 1990, p.205). This journey is known as Ahmet Erteğün's ascension to the authentic full-blown rock royalty.

Ahmet Erteğün's belief in the Rolling Stones got its return with the first single they released on Atlantic Records, and with the song "Brown Sugar", which Mick Jagger actually wanted to call "Black Puss", which hit to number one in the USA and received a lot of money. The design of the album "Sticky Fingers" was designed by Andy Warhol for thirty thousand dollars. This album became the Rolling Stones' best-selling record (Wade, Picardie, 1990, p.209-210). On May 27, 1971, it hit the Billboard charts, replacing Crosby, Stills, Nash & Young, and remained on the chart

for three weeks. The album sold three million copies, and the Rolling Stones went triple platinum. For the first time in the band's history, the album hit the charts in both the US and the UK. Ahmet Ertegun had proven once again how good he was at his job and easily took out the one million dollars advance that Atlantic Records gave to the Rolling Stones for the Sticky Fingers album (Greenfield, 2013, p.355).

The Rolling Stones' first double album, "Exile on Main St.", to be released in 1972, was recorded, mixed and remixed in Los Angeles. The band's bass guitarist Bill Wyman "wanted to control his investment" in his own words (Greenfield, 2013, p.359).

Thanks to Ahmet Ertegun, the Rolling Stones made a series of concerts that became the highest grossing tour in rock'n'roll history until that time. Ertegun said that he did nothing but negotiate with the musician's union so that the Rolling Stones could give a concert in the United States. However, despite Mick Jagger's arrestment in London in 1969 for drug possession, Ertegun used his extensive political and social connections to obtain an entry visa to the United States. The Rolling Stones made headlines with concerts in thirty-one cities in Canada and the United States. The Rolling Stones, which quickly went to number one in the United States and England, sold out all tickets for fifty-one concerts and grossed an unheard-of three million dollars. The high amount of money and freedom were among the reasons why the Rolling Stones chose Atlantic Records. However, the other thing that was as important as these was that he found an important spiritual bond between himself and the groups that hit top of the charts for thirty years before him (Greenfield, 2013, p.361-363).

The Rolling Stones, were criticized since they reached the peak of their creativity while recording their album “Exile on Main St.”, but they released a lot of hits and sold a lot with their albums “Goats Head Soup”, “It’s Only Rock’n’Roll” and “Black And Blue”. Critics complained the Rolling Stones had lost their way and were following musical trends rather than setting them as they had once done (Greenfield, 2013, p.369).

3.8. Fortieth Anniversary of Atlantic Records: Only Rock ‘n’ Roll

To celebrate the fortieth anniversary of Atlantic Record on May 14, 1988, at first Radio City Music Hall was considered, but the event gradually got bigger and bigger.

The event, which started at Madison Square Garden at 1:30 p.m., turned into a big party twelve hours later with Led Zeppelin taking the stage to give a live concert for the first time after John Bonham’s death. Officially titled “Atlantic Records’ Fortieth Anniversary: Just Rock ‘n’ Roll”, this concert was broadcast live by HBO and ABC broadcast key parts of the show in the United States. Coca-Cola gave three million dollars for the company sponsorship rights to the concert, the ticket prices of which ranged from fifty to one hundred dollars, and also guaranteed to give two million more dollars from the sale. In this show, donations exceeding 10 million dollars were collected from Amnesty International to various organizations such as the Rhythm and Blues Foundation. This concert also gave Ahmet Ertegun the opportunity to show in a single day what a unique position he had reached in the history of rock and roll, which has now become the most popular music style in the world. The show began with Cousters’s song “That Is Rock’n’Roll” followed by Stephen Stills and Graham Nash performing Southern Cross and Phill Collin, who

started as a drummer in Genesis, took the stage and sang “In The Air Tonight”. Phil Collins played a final mix of this song to Erteğün in 1980. Erteğün asked where the downbeat of the song was. After Phil Collins pointed it out to him, Erteğün said, “You know that, I know that, but the kids listening on the radio won’t know that.” After Phil Collins returned to London, he added drums to his two-track mix, which became a hit that established his solo career. At the end of the celebration, Led Zeppelin took the stage with its 31-minute performance. They opened the stage with the song “Kashmir”, which is known to last for 6 minutes, with John Bonham’s son Jason Bonham on drums, and then they performed “Whole Lotta Love” and “Stairway to Heaven” (Greenfield, 2013, p.450, 455).

3.9. Ahmet Erteğün’s Position in Atlantic Records After the Death of Steve Ross

In 1983, Atari Corporation, one of the fastest-growing companies in United States history, to which Warner provided a third of its annual revenue, lost \$500 million, causing the price of Warner’s common to plummet from \$60 to \$20 per share. Ahmet Erteğün had to use all his diplomatic skills to survive in the new order created by Steve Ross in order to save the company from ruin. Ross wanted to spin off Atari as it was not profitable. In order to return Warner Communications to a profitable position, he decided to cut costs and authorized Warner executive Bob Morgado. Morgado let more than a thousand staff members go from the company. Morgado also dealt with the music division with Ross’ blessing (Greenfield, 2013, p.459).

It is known that Bob Morgado saw Warner Brothers, Electra and Atlantic Records as three separate labels that had been imperially managed by Ahmet Erteğün, Mo Ostin and Bob Krasnow. Morgado, who could not change the structure of Atlantic

Records since Ahmet Ertegun was dominant, decided to start with WEA International, which was founded by Nesuhi Ertegun. In 1985, Morgado appointed Ramon Lopez, former head of Polygram Records in the United Kingdom, as vice chairman to work at the same level as Nesuhi Ertegun. Nesuhi Ertegun refused this appointment and continued to run the company as usual. Less than a year later, at Morgano's request, the company executives, including Mo Ostin and Ahmet Ertegun, cancelled the contract of Nesuhi Ertegun and decided to replace him with Lopez. Ahmet Ertegun reactivated the East/West company for Nesuhi Ertegun to direct and start recording jazz. Nesuhi Ertegun moved into the room next to Morgado's office, located on the twenty-ninth floor of Rockefeller Plaza 75 Number, which Atlantic Records used for distribution once. Nesuhi Ertegun also led the fight by the International Gramophone Federation to stamp out record piracy in Singapore, Egypt, Hong Kong, South Korea and Turkey. Nesuhi Ertegun learned on March 20, 1989 that he was suffering large cell lymphoma. He died on July 15, 1989, at the age of 71, due to complications he had experienced after cancer surgery (Greenfield, 2013, p.462).

Bob Morgano asked Ahmet Ertegun to share the presidency of Atlantic Records with Doug Morris from now on. Doug Morris began his career in the music industry as a songwriter. He made a hit song "Sweet Talkin' Guy" in 1966. He founded Big Tree Records in 1970. He sold the company to Atlantic Records in 1974 and started working there. Four years later, Morris became president of Atco. Morris became the president of Atlantic Records in 1980, replacing Jerry Greenberg, with a style change that accurately reflected the change in the structure of the record world (Greenfield, 2013, p.460-463).

Ahmet Ertegin needed to present a strategy to Steve Ross when Atari company went down and threatened to take Warner Communications with it. Ross asked Ahmet Ertegin and Doug Morris to summarize their detailed plan to increase Atlantic Records' profits for the next year. Ertegin said that they would release more hits and he did so (Greenfield, 2013, p.464). Ahmet Ertegin, who was under the pressure of Bob Morgado, who saw Doug Morris as the key to the future of Atlantic Records, informed Sheldon Vogel in 1989 that he would work for Doug Morris from now on and he had to answer to him, and that he could not support him if he wanted to stay in the company. Vogel had been Ertegin's most loyal supporter and financial advisor in all his private and corporate business relationships. For Ertegin, his position at Atlantic Records was more important than anything else, and Vogel actually welcomed him. By staying in the middle, Ertegin managed not to get in anybody's way and was not in the wrong side of anybody. Morris hired Mel Lewinter as chief financial officer and then Morgado offered Vogel a two-year contract and elevated him to corporate level (Greenfield, 2013, p.465).

When Atlantic Records failed to meet Bob Morgado's financial expectations in 1989, they openly urged Ertegin to share his chairman/CEO position with Doug Morris. Morgado retained Ertegin as head of the company by title only and persuaded Morris to nominate him as his successor. Ertegin worked for years without a contract and no one knew that he was working without a contract. In 1991, Ertegin was offered a generous five-year contract as co-chairman of Atlantic Records by Morgado. Six hundred thousand dollars a year for the first three years and seven hundred thousand dollars a year for the last two years were guaranteed, and Ertegin was also given a two and a half million dollar signing bonus plus a lucrative annual bonus to be approved by Morgado. Ertegin was also given the option to purchase fifty thousand

shares previously, and the right to purchase one hundred and fifteen thousand shares over the next five years. The company also guaranteed that he would earn at least eleven million five hundred thousand dollars from this investment. In addition to these, the company insured Erteğün for one million dollars and took over the mortgage debt of nine hundred and seventy thousand dollars of his house in the city. It was also stated in the contract that all of Erteğün's work-related expenses would be covered. After the contract period expired, Erteğün would be paid half of the basic fee for another five years in return for exclusive use of consultancy services on music recording, video and music publishing. Thus, Morris was free to do what he wanted at Atlantic Records (Greenfield, 2013, p.467).

He brought in Val Azzoli, who was Rush's manager, to change the institutional structure of Atlantic Record (Erteğün, Marcus et. all, 2001, p.499). He named Sylvia Rhone, who developed bands such as En Vogue and Pantera, to head of East/West Records. At a later date, he appointed Danny Goldberg, who was once the manager of Nirvana, to run the West Coast office of Atlantic Records. Doug Morris purchased twenty-five percent of Jimmy Lovine and Tedfield's Interscope Company on the condition of giving his money to Bob Morgado, and distribution was then undertaken by the WEA. Steve Ross made a bold move to solve his financial problems on March 4, 1989 by engineering a merger between Warner Communications and Time Inc. (the publishing company's most well-known magazine). As a result, the largest media company in the world with assets of twenty billion dollars was established. Despite his lucrative contract, Erteğün pressed Ross for additional fees. In 1992, Erteğün said to Morris, who learned from Mo Ostin that the directors of the film department were given large grants in the company stock. "Okay. We gotta go up and get ours," he said. Erteğün and Morris had a meeting with

Morgado and said that they wanted the stock options given to other top executives. Morgado reported the situation to Steve Ross and it is said that Ross didn't accept the agreement (Greenfield, 2013, p.467).

Steve Ross, who was hospitalized in Los Angeles, died of prostate cancer on December 20, 1992. A month later, attorney Gerald Levin, who previously worked as a programming executive at HBO, became the CEO of Time Inc. and gave his support to run the music division as he saw fit. The total gross income of the companies in the Warner Music Group in 1985 was around \$900 million. By 1993, this figure had reached 3.3 billion dollars. The group's two-hundred-nine-six million-dollar earnings were more than any other division at Time, Warner, except cable television. While their total market share was 22.2 percent, Sony Music ranked next with 15.3 percent. Most of the revenue had actually come from the introduction of compact discs, replacing the 33 1/3-rpm longs that had been the mainstay of the market for so long. Large masses of vinyl record holders started to buy their vinyl albums as CDs, which were promoted as a superior sound format. It was later said that Ertegun opposed the transition from vinyl to CD. Doug Morris had also questioned this new technology since nobody knew anything about it. Ertegun also underestimated the MTV music channel. Nobody but Morris saw MTV as an opportunity. The technological change in the music market was not easily accepted (Greenfield, 2013, p.468).

Warner Music Group's profits have steadily increased. The death of Steve Ross ended the highly extravagant era when the chairmen of the labels ruled the labels like feudal lords. At the same time, he laid the groundwork for what would be described in the media as "Clash of the Titans" and "Showdown at the Hit Factory". Chairmen would confront one another who would run this huge money-making

division that Ross left behind. As always, Ahmet Ertegun was the focus of the discussion. On October 27, 1994, Ertegun met with seven colleagues who were ready to leave their jobs. Eight months before this meeting, Ertegun, who was still physically strong, fell at home, his pelvis was shattered, and therefore he started using a cane (Greenfield, 2013, p.465-470).

The meeting was held at the home of Stuard Herch, who headed the video division of Atlantic Records, and now the new president of Atlantic Records, Danny Goldberg, and five Atlantic Records executives met. They spent the last three hours of the meeting with their cell phones in hand, waiting for the result of the showdown between Doug Morris and Bob Morgado. The subject of the meeting that brought the executives together was Morgado's decision to appoint Rob Dickins, the head of Warner Music in the UK, to head of Warner Brothers Records, replacing Mo Ostin, who left a while ago. Known to have had a phone call with Morgado the night before, and who had won the battle, saw it as a sign that he had no authority as the head of Warner U.S. Music Group, Morris offered to return to his former position as president of Atlantic Records. Morgado accepted this offer. After this incident, Morris called everyone he thought was loyal to Atlantic Records and asked them to go to Stuart Hersch's apartment the next morning while he was meeting with Morgado in his room in the Rockefeller Plaza. After his meeting with Morgado was over, Morris went to Stuart Hersch's apartment, convinced that Rob Dickins' appointment had already been announced. Ertegun called Morgado and talked about his concerns about his decisions. Morgado then requested a two-hour meeting with Ertegun and Morris. At the meeting, Morgado yielded to all of Morris' demands. Morris said that he wanted to appoint Danny Goldberg to replace Mo Ostin, and his request was granted. Ertegun, the chairman of Val Azzolini Atlantic Records, once again became the

chairman of the board of the company he founded. Ertegin responded to these changes, "This isn't the first time in the history of the music business that executives have argued in the back room. In moments of emotional outburst, people can say all kinds of silly things to each other that they wish they hadn't said afterward. The important thing is that the music division is now united and moving forward." On May 3, 1995, Morgado accepted the wishes of Morris and his fellow executives, but was fired by Jerry Levin seven months later. Levin appointed Michael Fuchs as head of the Warner Music Group. Micheal Fuchs was a 49-year-old entertainment world attorney who once represented Carly Simon and joined HBO in 1976 and became its president in 1984. Known as a well-known television executive, Fuchs then run both the cable network and the music division. Fuchs wanted to replace the old system. On June 21, 1995, Fuchs summoned Morris to his office at the HBO production company and dismissed Morris from the Warner Music Group, considering he would be promoted to music division. Fuchs, who sent Morris seven weeks after taking control of the Warner Music Group, was fired by Levin on November 16, 195 days later. It is known that a special compensation of sixty million dollars was given to Morgado in order to ease his departure from the company. Morris took over Universal Music in 1995. Ertegin did not defend Morris regarding his dismissal from the Warner Music Group. For this reason, Moris broke off his relationship withErtegin. (Greenfield, 2013, p.471-475).

After this incident, he did not speak to Doug Morris and Ahmet Ertegin for five years. However, on October 15, 1998, Morris was invited to speak at a gala United Jewish Appeal benefit dinner chaired by David Geffen at Pier Sixty on the Hudson River honoring Ahmet on his fiftieth anniversary in the record business (Greenfield, 2013, p. .475).

3.10. The Last Artist Whom Ahmet Ertegun Worked with Under Atlantic Records: Kid Rock

Ahmet Ertegun met a musician he called “My Young Elvis” in 1998. Known to follow in the footsteps of Bobby Darin, Ray Charles, Stephen Stills and Mick Jagger, Kid Rock took the last place in Ertegun’s long list of artists to which he devoted all his time and attention. Sometimes he seemed to value his personal relationship rather than their joint work (Greenfield, 2013, p.486).

Kid Rock, originally Robert James Ritchie, signed a contract with Jive Records at the age of seventeen, but his first album “Grits Sandwiches for Breakfast” was banned from being played on the radios by the FCC due to its sexually explicit lyrics, and the artist was dropped from the company (<https://detroithistorical.org/learn/encyclopedia-of-detroit/kid-rock>). Kid Rock made two more albums for two other labels that dropped him. He then started working as a janitor at a studio in Detroit to save money to release his fourth album. Kid Rock, a popular live performer in the state where he grew up, performed in a small club in Cleveland (Greenfield, 2013, p.486). He was noticed by Andy Karp, a Lava Records Artist and Repertoire Manager, Andy Karp then brought Jason Flom, the head of the Lava Records to a special showcase performance at which they were the only record executives present. Flom started his career at Atlantic Records in 1979, at the age of eighteen, by putting up posters in music shops for four dollars an hour. Flom later signed with Fiona, White Lion, Twisted Sister and Skid Row, was promoted to head of the Artist-Repertory division. Flom went on to sign Atlantic Records with many more artists, including Hootie and the Blowfish, who have sold over twenty million albums. Doug Morris offered Jason Flom the opportunity to modernize Atco, but Flom decided to start his own label and set up Lava Records, which was distributed

by Atlantic Records. Lava Records sold ninety million records in eight years and was acquired by Atlantic Records in 2002. Listening to Kid Rock in the show, Flom signed a contract for one hundred thousand dollars and released his debut album “Devil Without a Cause” on Lava Records on August 18, 1998. According to Flom, The Album was one of the greatest albums of all time, but it was unpopular. People at Atlantic thought it was a joke, the radio and the press hated it, and MTV didn’t even consider it (Greenfield, 2013, p.487). The album was not appreciated until Flom organized Kid Rock to sing at an industry party in Los Angeles. Flom forced Ahmet Ertegun to go to the party with him. While Kid Rock was on stage, Ertegun said to Flom, “You know you found Elvis”. (Greenfield, 2013, p.487).

Kid Rock established a very cordial relationship with Ertegun and even introduced Ertegun as his father. He released the song “Bawitdaba” as a single in 1999 with Lava Records, and it came to the stage of popping up overnight. A month after the song was released, Kid Rock’s debut album, released on Lava Records, was certified platinum. After Kid Rock sang this song at the 1999 Woodstock Festival, it went second platinum and sold seven million copies. In 2000, “Bawitbada” was nominated for Grammy Awards in both the Best New Artist and Best Hard Rock Performance categories (Greenfield, 2013, p.488).

4. THE ART DIRECTORSHIP OF AHMET ERTEGÜN

4.1. Ahmet Erteğün As an Art Director

Born in Istanbul in 1923, Ahmet Erteğün's family lived in a city where many cultures coexisted and that welcomed different cultures. The intellectual and tolerant family transferred their own culture to their children (Safer, 2021, 16'16"-46'44"). The family, who went to America from Istanbul, a multicultural city, found the sharp distinction between blacks and whites in almost every aspect of life (Safer, 2021, 24'47"- 25'01").

For the brothers Ahmet and Nasuhi Erteğün, who were known for their interest in music, specifically jazz was a symbol of freedom and social justice. Also, jazz was a popular and cool music style among young people. Jazz music did not exclude anyone. It was unifier. It did not separate people due to color, language, religion and political views (Safer, 2021, 23'13"-23'33").

It can be argued that Ahmet Erteğün had objected to the racial bigotry in the United States by bringing black music to the whites. Furthermore, when he did so, civil rights had not yet become a fashionable goal (Wade, Picardie, 1990, p.24). Erteğün made black music available to the audience against all difficulties 80 years ago in America, where racism and discrimination continue even today (Mineoğlu, 2020, p.3).

Ahmet Erteğün had established a music company by taking any risks because of his love for music. He worked with artists such as John Coltrane, Charles Mingus, Modern Jazz Quartet and Ornette Coleman for Atlantic Records, and was also interested in pop music. 1950s'Black music was a daring business. Erteğün was a

kind and elegant man with high persuading ability. He had a distinguished taste. He was a cunning businessman who had stories to tell, was social, had a good ear for music, recognized a hit when he heard it, and encountered many geniuses throughout his life (Focan, 2018, p.4).

Ahmet Ertegün tried clever ways to make Atlantic Records recognizable. One of them was that he hired Ernie Anderson, who had previously been the manager of Louis Armstrong, as his advertiser. Anderson provided the recording of the promotional song of the documentary newsreel series known as “The March of Time”, produced by Time magazine and shown in all cinemas, to Atlantic Records. Ertegün stated that this was a great opportunity for Atlantic Records. Later, Anderson arranged for Eddie Condon’s band to be recorded. Thus, after Ruth Brown’s first single album, the album of Eddie Condon’s group, which had nothing to do with each other, was released. This album features the song “So Long” composed by Russ Morgan and sung by Little Miss Cornshucks, and the song “It’s Rainin” on the reverse of the record. The album, which reached number four on the R&B charts and remained on the chart for nine weeks, became the second hit of Atlantic Records in 1948 (Greenfield, 2013, p.113).

Ahmet Ertegün and Atlantic Records employees had always been very interested in their artists. The most important feature of Ertegün was to make the artist shine. Ertegün and Herb Abramson approached their artists with admiration and respect (Wade, Picardie, 1990, p.38). Aretha Franklin didn’t know what was expected of her when Goddard Lieberson ran Columbia Records. However, when he came to Atlantic Records, Ertegün and Jerry Wexler did not leave him alone during the whole work, as they did with other artists. Franklin made the best recordings of the R’N’B

style with Tom Dowd and Wexler. Atlantic Records was the first record label owned by in-studio producers (Steinberg, 2007, 55'26"- 56'26").

There are two things that make the best recording possible. The first thing is to understand the artist, to allow him to develop so that you can see what you want from them and what will come out. This is a matter of perception. The second thing is to hope that something magic will evolve, except for the material, the planning, the instrumental companionship and more. When the record comes out; It means getting the listener to the point where it can get her or him out of bed, walk 10 blocks, borrow \$20 from a friend, go to the shops that are open all night, buy the album and listen to it again and again (Fricke, 2001, p.3).

The record company Ahmet Ertegun founded with the money he received from a family friend and dentist allow Ray Charles to produce his first record that sold one million copies. He discovered Ruth Brown, Joe Turner, and Aretha Franklin. Ray Charles was one of the creators of soul music, hw rehsaped Aretha Franklin, and made Ruth Brown was one of the world's leading black female singers who inspired and influenced generations of future stars. Big Joe Turner also became the boss of the Blues. Reviewing Atlantic's list of early artists is like reading the names of rock and roll's founding artists. This listing madeErtegun earn a place in the Rock-and-Roll Hall of Fame. However, Ertegun's contribution to modern music goes far beyond this. Ertegun turned his attention at the right time from black rhythm and blues to imitating white music. Bobby Darin, Sonny and Cher have produced records for stars such as Buffalo Springfield and Crosby (Wade, Picardie, 1990, p.26).

Ahmet Ertegun shined in a business world dominated by Jewish rulers. It can be claimed that he achieved this with his sincerity as well as his diplomatic attitude.

His closeness with Herb Abramson, Miriam Bienstock, Jerry Greenberg, Wexler, Doug Morris and other people working at Atlantic Records was known by everyone (Greenfield, 2013, p.409). David Geffen said in an interview, "...There was nothing he did that could have stopped me from loving him." said (Greenfield, 2013, p.410).

Ahmet Erteğün was not only active within Atlantic Records after Atlantic Records started to operate within Warner Bros.. He also chaired the committee that coordinates the distribution system owned by the four record labels of the Warner Music Group, Atlantic, Asylum, Electra and Warner Records. About a thousand people worked under his command.

In 1973, which was recorded as the perfect year of the record world, Ahmet Erteğün reached one of the highest figures in the industry. He was positioned as the head of a label that earned seventy-five million dollars, with a profit margin of twenty-five percent before taxes. In 1973, he sold records and cassettes worth a quarter billion dollars worldwide. Although David Geffen, Mo Ostin and Joe Smith, who were quite dominant in Warner Communications, according to David Horowitz, the financial officer, Erteğün was first among equals since he was a legendary person. Erteğün succeeded in reaching the top in a sector that continued to grow in a way that no one could imagine (Greenfield, 2013, p.411-412).

Born in a multicultural city; it can be argued that growing up in a deep-rooted, cultured, versatile and tolerant family had an impact on Ahmet Erteğün's versatility and his worldview against racism. The fact that he lived with his family in Switzerland, England and France due to his father's mission and later went to America can explain his broad horizons. His intense interest in philosophy, music, painting, cinema, literature and football did not contradict his versatile personality.

Ahmet Ertegin's versatility, which is briefly mentioned above, had been quite influential on the formation of Atlantic Records' artistic identity since Ertegin was not only a manager in Atlantic Records. He formed his identity by determining the qualities of Atlantic Record with his songwriting, collecting, the formation of the Rock and Roll Hall of Fame foundation, the design of the foundation building and the football team he founded. The effects of Ertegin's qualities on the formation of Atlantic Records' artistic identity shall be examined in the following section.

4.1.1. Ahmet Ertegin and His Songwriting

Since Atlantic Records was a small record label at the time, the editors did not give the company their good songs. For this reason, Ertegin started writing songs even though he did not have musical notation knowledge, could not play an instrument and did not have a good voice. Songwriters who are not musicians use their hands to rhythm the melody that comes to mind and sing on top of it. When Ertegin saw this method, he thought that he could do it himself (Steinberg, 2007, 18'51"-23'10").

Ahmet Ertegin realized that he could write lyrics while watching Rudy Toombs. Rudy Toombs began to sing with the first words that come to mind. Songwriters who are not musicians also sing the melody that comes to mind by keeping the rhythm with their hands. Seeing these methods, Ertegin thought that he could write songs himself. Ertegin, who wrote over a hundred songs, did not have certain features in his songs. His aim was to create materials that he could sell. He used the name Ahmet Nugetre as a songwriter because he thought he would return to Turkey to work in the diplomatic service. It is the form of the Ertegin surname written backwards (Greenfield, 2013, p.132).

After writing the lyrics, Ertegin entered the recording booths in Times Square, sang the melody in his head for 25 or 50 cents and made poor quality vinyl demos. The song “Chains of Love”, written by Ertegin in 1951, was arranged by Jesse Stone and became a hit by Joe Turner (Wade, Picardie, 1990, p.24).

Ahmet Ertegin and Herb Abramson together founded a publishing company called Progressive Music. Thanks to this company, they earned 50 percent of the net proceeds of piano copies of original material released on Atlantic Records. They also began to earn five cents each for their orchestrated versions. Ertegin bought 45% of the copyright of the song “I Know”, which he wrote with Rudy Roombs and Abramson in 1950. This copyright was divided into three according to their contribution to the song. Ertegin and Abramson also earned money from the records as the owners, songwriters and publishers of the label. At that time, independent record label executives gave their names to the songs they did not perform (Greenfield, 2013, p.131). Ertegin wrote Harry Van Walls as a co-songwriter because he played the piano very well in the song. A few years later, Van Walls asked Ertegin for \$500 for his share. Ertegin, who did not accept this at first, but bought the song when he learned that Van Walls was going to sell the song to someone else (Ertegin, Marcus et. all, 2001, p.57)

4.1.2. Ahmet Ertegin As A Collector

Ahmet Ertegin had started collecting records since his childhood. In time, a collection of artworks was added to the record collection, which started with a passion for music. It can be claimed that collecting was one of the most important areas of interest that kept him fit. It is even considered that the reason he managed to endure the corporate battles at Time Warner was that he devoted most of his time and energy

to things outside of his work. It can be argued that the most significant among them was his interest in art. As Jenni Trent Hughes, who was Ahmet Erteğün's longtime assistant, later stated, "Ahmet was an artist and he lived art. It was the Oscar Wilde thing — buy art, create art, or be art. And he did all three." (Greenfield, 2013, p.479). Ahmet Erteğün began collecting the first American avant-garde paintings in late 1970, long before the market for the work skyrocketed. In the words of Elizabeth Moore, art dealer at the Terry Dintenfuss Art Gallery in New York,

"Ahmet had this real talent for discovering the unknown, whether it was in music or art. I think that the chase itself gave him tremendous pleasure. Ahmet was always on the hunt . . . He loved to discover things, and I think that the art collection had something to do with that. It was the unknown, the thing that no one else was looking at, in which he could see the potential." (Greenfield, 2013, p.479).

Russian avant-garde Suprematist and Constructivist works were also parts of the collection. Shortly after Rene Magritte's death in 1967, Nesuhi Erteğün bought many paintings by the artist in Europe (Wexler, Ritz, 1993, p.290). In addition, Ahmet Erteğün had collected 280 modern American paintings and works of eighty artists from the first half of the twentieth century on paper. Mica Erteğün later said on this subject: "When Ahmet got an idea in his head, nobody could stop him. He read a book about the American painters in Paris during the period when Gertrude Stein and Stanton Macdonald-Wright were there and started buying paintings and all of a sudden we had three hundred paintings and then he asked his friends if they also wanted to invest in this with him" (Greenfield, 2013, p.480).

Ahmet Erteğün managed to create a large collection of aesthetically and historically valuable paintings by various artists in a very short time. Most of the

artists whose works Ertegün bought were also inspired by jazz. Ertegün enjoyed discussing the connection he sensed between jazz and their visual grammar. His preference for striking bright works had been described as compatible with jazz aesthetics. Ertegün lent paintings to museums all over the world, and for this reason, his personal collection had changed constantly. Ertegün's room contains works by Jasper Johns, Le Corbisier and Picasso. Ertegün filled all his homes with art. In the end, Ertegün, who had about four hundred works, had to put them in the warehouse because he could not find a place to put them. It is also possible to see the aesthetic love of Ertegün and Mica Ertegün in their summer home. While on a motor trip through Turkey in 1971, they had come upon a ruined house known as Aga Konak in Bodrum, a then undiscovered village on the tip of a peninsula in the Aegean near the Greek islands of Kos and Patmos. Known in ancient times as Halicarnassus, it was the site of the 140-foot-high tomb Queen Artemisia had built in 353 b.c. in memory of her late husband and brother, King Mausolus. The tomb became one of the Seven Wonders of the World. Ertegün bought this dilapidated building from the fifty-four heirs of the original Ottoman owners. Later, Mica Ertegün started to restore the house with stones from the ancient mausoleum. This settlement built on the water; next to a garden with mimosa, lime, orange and pomegranate trees at the end consists of two houses joined by a kitchen covering one floor. There is an old well, a fountain, staff quarter and a guest house under the garden. There is a collection of Arabic calligraphy on the whitewashed wall of the main building (Greenfield, 2013, p.481). The brown wooden shutters of the rooms furnished with furniture from the Ottoman Empire in the house, the walls full with Turkish landscape drawings and paintings, keep out the blazing midday heat (Greenfield, 2013, p.480).

According to art historian Avis Berman, Ahmet Ertegun's collection was corporate in its formation, but Ertegun made all the buying. For this reason, the works reflected his eye and were conditioned by his comprehension of and intuitiveness about music. Ertegun embraced the modernist tradition in art, whether in classical jazz or rhythm or in the patterns of painters such as Arthur Dove, Oscar Bluemner, Burgoyne Diller, Werner Drewes, Morgan Russell, Paul Klee, Morris Kantor or Frederick Whiteman. Ertegun decided to sell some of his works in 1986, eight years after he started collecting. Paintings by early modernist artists such as Marsden Hartley, Arthur Dove, Georgia O'Keeffe, and Max Weber were widely admired and quickly sold out. However, there was little interest to the American Abstract Artists group (Edwards, 2013, p.1). This portion of the collection was sold to the Naples Art Museum in Florida for one-tenth of its value in 1999. Ertegun, who reflected his extreme fondness for his appearance with his elegant suits and handmade shoes, bought the paintings for the same reason. In the words of Boris Berman, "If Ertegun spotted merit in art, he was not content with one or two examples of his or her work; often he bought in bulk from the galleries, and sometimes his purchases were redundant." (Greenfield, 2013, p.480).

4.1.3. Ahmet Ertegun's Influence on The Formation of Rock and Roll Hall of Fame

In the 1980s, Atlantic Records was run by Doug Morris and vice-president by Sheldon Vogel. Vogel took care of the finances, while Morris handled the day-to-day business of the label. Ahmet Ertegun's duties in the company were to meet with top agents and managers, deal with important artists, attend concerts and parties. However, even though Ertegun was not in the office, he continued to be the

responsible person as the person who set the tone for all operations. Although there were years for Ertegün to consider his retirement age, he did not change his lifestyle in any way. Although he stayed out until the morning, he attended company meetings five hours later looking refreshed and astonished people by coming up with breakthrough ideas. In the ten years that Atlantic Records created the roster of artists such as White Lion, AC/DC, Foreigner, Twisted Sister, Yes, INXS, Debbie Gibson and Genesis, the label was still unlike the times when Ertegün was regularly in the studio to make the music he loved. Ertegün admitted that he was very behind on jazz, rhythm and blues and he worked as hard as he could to rectify the problem. However, working with these new names, Ertegün had developed a completely different set of ears for the music that Atlantic Records needed to keep releasing to continue earning big profits.

During this period, a program called Rock and Roll Hall of Fame was presented to Ertegün. The Rock and Roll Hall of Fame was originally conceived as an annual pay-per-view awards program on cable television. This project, which was the idea of producer Bruce Brandwein who wanted to use the organization to lend credibility to a yearly awards ceremony at which the greatest names in rock would be honored and then perform, thereby creating a must-see television event for their fans. In 1983, Brandwein and Suzan Hochberg Evans, a recent graduate of the Brooklyn law school, met with Ahmet Ertegün and tried to persuade him to the idea. Ertegün called Evans and said that he only wanted to talk to her about the project. Ertegün about the project; “Why should I do this if it will be a profitable organization for someone else but a charity for me? If this is going to be a well-respected organization the artists are going to buy into and I can put my stamp on, it has to be not-for-profit. It can't be an excuse to do a television Show.” (Greenfield, 2013, p.430) Ertegün

searched and brought together a few names in his mind. He reunited Evans with entertainment lawyer Allen Grubman, Seymour Stein, head of Sire Records, and Jann Wenner, founder of Rolling Stone magazine. These four names established the Rock and Roll Hall of Fame Foundation on April 20, 1983 (<https://www.pbs.org/wnet/americanmasters/ahmet-ertegun-atlantic-records/97/> cited from Rolling Stone magazine 25.01.2007 issue?). Evans was chosen by Ertegun as the executive director of the foundation. Ertegun started soliciting contributions from other record companies to fund the project (Greenfield, 2013, p.429).

At first, Ertegun financed the establishment. Bob Krasnow, chairman of Electra Records, and Jon Landau, Springsteen's manager and former music writer, had joined the band. In the first place, the board focused on formulating the rules for induction and creating a nominating committee. This was because they would be able to start honoring artists as soon as possible. In the future, they planned to buy a building in New York and build halls to decorate it with memorabilia and plaques. Shortly before the first ceremony was held in 1986, Norm Knight, a Cleveland disc jockey, contacted the board and stated that Cleveland wanted to be the permanent home of the Rock and Roll Hall of Fame. Knight later came to New York with business leaders and Cleveland mayor George Voinovich. It is known that they made a very impressive presentation. As the Project was heard, applications and proposals from Memphis, Philadelphia, Chicago and New Orleans began to be sent to the board of directors. Six hundred thousand fans had chosen Cleveland as the institution's home. The city signed a petition and assured that it would provide funds to cover the cost of construction. It had been decided by the board of directors that if the Rock and Roll Hall of Fame was going to be successful, it would be in Cleveland since the city was quite serious, energetic and diligent in this regard. They also needed such a

project. The news that Cleveland was selected as the home of the Rock and Roll Hall of Fame in 1986 was announced at the first awards ceremony dinner held in the Grand Ballroom of the Waldorf-Astoria hotel. In the ceremony attended by 200 people, Ray Charles, James Brown, Everly Brothers, Rober Johnson, Chuck Berry, Jerry Lee Lewis, Buddy Holly, Elvis Presley, John Hammond, Jimmy Rogers, Alan Freed, Jimmy Yancey, Sam Phillips, Sam Cooke, Fats Domino was named as the institutions's first honerees (Greenfield, 2013, p.429-432).

Ahmet Ertegun insisted that sixty-year-old Chinese-born, Pritzker Architecture Prize winner Ieoh Ming Pei design the institution building. I. M. Pei designed the glass and steel pyramid Louvre Museum in Paris, the Jacobs K. Javits Convention Center in New York, the John Hancock Tower in Boston, the East Building of the National Gallery of Art in Washington, Jacqueline Kennedy's John F. Kennedy Presidential Library and Museum in Cambridge. Ertegun called I. M. Pei and said that he wanted him to design the Rock and Roll Hall of Fame (<https://www.pbs.org/wnet/americanmasters/ahmet-ertegun-atlantic-records/97/> cited from Rolling p.7 Stone magazine 25.01.2007 issue?).

Ertegun, Jann Wenner, Seymour Stein and Evans took I. M. Pei, who did not know much about Rock and Roll, to concerts in New York. Again, books on Rock'n'Roll were sent to I. M. Pei. Later, Ertegun and his friends escorted I. M. Pei to Graceland and continued to New Orleans. I. M. Pei called Evans a few days later and said, "I've got it. I get what rock 'n' roll is. It's about energy and that's what my building is going to reflect. Energy." (Greenfield, 2013, p.433).

Cleveland's proposed budget in 1985 was \$26 million. Shortly thereafter, the figure rose to \$40 million. The construction cost of the Rock and Roll Hall of Fame,

financed by public funds, bonds and donations repaid by hotel taxes, totaled \$100 million. The building designed by Ieoh Ming Pei, located on the shore of Lake Erie, features a slanting glass wall similar to the Loure Museum. The building designed by I. M. Pei, who had adopted the types of shopping mall architecture, had a seven-level main building and was coated with white metals. This main building was connected to the next performance space by a walkway. The performance space had a circular form mounted on a pillar. I. M. Pei used large walkways and escalators to allow visitors to move from exhibition gallery to gallery effortlessly. By combining “off-centered wraparounds and angled walls,” the architect hoped to provide what he called “a sense of tumultuous youthful energy, rebelling, flailing about.” On September 2, 1995, the Rock and Roll Hall of Fame ribbon cutting ceremony was held with the participation of Yoko Ono and Little Richard. After the ceremony, it opened its doors with a live broadcast on HBO and a seven-hour open-air concert held at the Cleveland Browns Stadium located nearby (Greenfield, 2013, p. 434-435).

Ahmet Erteğün lived with the idea of “The best way to predict the future is to create it.” According to some, he had achieved this. He contributed greatly to the emergence and creation of the Rock and Roll Hall of Fame. It is claimed that he had many reasons for this. One of the most important of these reasons was the possibility of being among the people he loved most in the world (Steinberg, 2007, 01.39’58”-01.40’15”).

Jann Wenner, co-founder of the Rock and Roll Hall of Fame, said: “We really wanted to create something that would last for centuries. We wanted to establish an institute whose mission is to honor music workers.” (Steinberg, 2007, 01.39’58”-01.40’30”). Wenner praised Ahmet Erteğün’s guidance, which was a source of

morale, aesthetic sensitivity and awareness. Ertegin had managed to combine the formality and elegance of a museum with the vulgarity of a rock'n'roll music style and street life. While all of this was happening, it was definitely discovered what Ertegin was thinking. This museum was exactly the reflection of Ahmet Ertegin's vision (Greenfield, 2013, p.435).

Jann Wenner named the main exhibition hall after Ahmet Ertegin since he was the person who made the Rock and Roll Hall of Fame a reality. Ahmet Ertegin's speech, which he carefully wrote by hand on lined yellow notepaper and then delivered in his characteristic hipster drawl reflected his deep, abiding love for a particularly American art form he believed "had changed history and popular culture" and so deserved to be preserved for future generations. He reflected his deep and unending love for the American art style. Ertegin initially objected to the live broadcast of this event. However, Wenner convinced Ertegin that the event could be recorded and published without actually changing the nature of the work (https://www-jazz-org.translate.goog/about/?_x_tr_sl=en&_x_tr_tl=tr&_x_tr_hl=tr&_x_tr_pto=sc, 22.06.2022, 14.42)

Started in 1987 by trumpeter Wynton Marsalis, the first series of jazz concerts at Lincoln Center became a part of Lincoln Center as well as organizations such as the New York Philharmonic and Metropolitan Opera as the Jazz at Lincoln Center organization in 1996 olmuştur (https://www-jazz-org.translate.goog/about/?_x_tr_sl=en&_x_tr_tl=tr&_x_tr_hl=tr&_x_tr_pto=sc, 22.06.2022, 14.42). Jazz at Lincoln Center was a not-for-profit, year-round program of performance, education, and broadcast events that aimed to develop a vision for the

continued development of the jazz art. It had been performed events such as concerts, national and international tours, jazz hall of fame and concert series, weekly national radio programs, television broadcasts, recordings, broadcasts, an annual high school jazz band competition and festival. It also continued activities such as music publishing, children's concerts and classes, conferences, adult education courses, student and educator workshops with a group of director's academy (<https://www.nyc-arts.org/organizations/2747/jazz-at-lincoln-center>, 22.06.2022, 14.41). Ahmet Ertegun founded the Jazz Hall of Fame at Lincoln Center in 2004 so that traditional New Orleans jazz would not die and jazz musicians could continue, and dedicated it to his older brother Nesuhi Ertegun (Steinberg, 2007, 100'30"-101'07")

4.1.4. Ahmet Ertegun's Influence on The Formation of His Football Team New York Cosmos

Ahmet and Nesuhi Ertegun were football fans since their childhood. Shortly after Steve Ross bought Atlantic Records, he learned that Nesuhi Ertegun wanted to leave the label. Ross asked Nesuhi Ertegun what he could do to keep him in the label and Nesuhi Ertegun said he wanted a professional football team. Thereupon, Ahmet and Nesuhi Ertegun created the social and cultural phenomenon known as the New York Cosmos with the great support of Steve Ross (Ertegun, Marcus et. all, 2001, p.233).

Ahmet Ertegun, who was going to the World Cup held in Mexico City in 1970, organized a party and convinced eight Warner executives to set up Gotham Football Club company with him and Nesuhi Ertegun in the newly burgeoning North American Football League by putting up \$35,000 apiece. A year later when Nesuhi

took Ross and Jay Emmett to watch the team play in St. Louis, there were 340 people in the stands. Ross, a big football fan trying to buy the New York Jets, soon transferred ownership of the team to Warner Communications and became obsessed with Cosmos. Ross moved the team to Dowding Stadium two years later, and the team regularly drew close to 5,000 spectators. Nesuhi Ertegun, who was looking for a superstar to attract people to the stands, persuaded Edson Arantes do Nascimento, known as Pele, who was the greatest player of football together with Ross, to go to Brazil, where he recently retired, at the age of 34 (Ertegun, Marcus et.al, 2001, p.233). Acting on the advice of Nelson Rockefeller (1974-1977), former governor of New York and then vice-president of the United States, Ross brought in Henry Kissinger (a diplomat, political scientist, politician) to persuade the Brazilian government to allow a player who had become a national treasure to join an American team. At a press conference held on June 10, 1975, Cosmos made a contract with the world's biggest football star. He announced that they had signed a three-year contract for \$4.5 million, a figure that was unheard of at the time. Ahmet Ertegun also signed a recording contract with Pele on behalf of Atlantic Records. Two years later, Pele sang two songs in the album containing the music of the film made by the label about Pele. More than 300 journalists came to the game on Randall's Island, where Pele first appeared on the field. Pele was very popular in the country, which was appreciated and understood only by ethnic minorities at that time. After the stands were full, the doors of the stadium were locked to prevent people from entering. Although Emmett later said that Nesuhi Ertegun was more interested in the management of the team, Ahmet Ertegun became the public face of the Organization. Ahmet Ertegun assisted Libero Franz Beckenbauer, who helped Cosmos join the team with Italian striker Giorgio Chinaglia. Obsessed with the fate of the team, Ahmet and Nesuhi Ertegun did

not neglect to send the coach a list before each match stating the order of the players they thought should be on the field. Turkish goalkeeper Erol Yasin was definitely on their list. Cosmos had become the most popular theme in the city, largely because Ahmet Ertegun was constantly promoting the team. Ross persuaded celebrities affiliated with Warner Communications to attend Cosmos games, and the team began drawing large crowds to the Giants Stadium in New Jersey. For example, 77,691 people came to the play-off match between Cosmos and Fort Lauderdale Strikers on August 14, 1977. Ross, who was in the match, jumped with excitement during the match. He had a seat belt attached to his chair to prevent him from falling. After Giorgio Chinaglia scored three goals and secured Cosmos' 8-3 victory over the opponent, Robert Redford, Kissinger and Mick Jagger went to the locker room to congratulate the players. Two months after this match, Ahmet Ertegun went to Beijing with the team. As he would later tell *The New York Times*, the goal scored by the team at the end of the match was the best goal in the world (Greenfield, 2013, p.422-424).

Thanks to Ahmet Ertegun's unconventional fusion between sports and rock'n'roll, Rick Wakeman, the keyboardist of Yes, Peter Frampton, Premier Talent's Frank Barsolana, Paul Simon, rock manager Dee Anthony, and Chrysalis Records' Terry Ellis and Chri Wright licensed to the Philadelphia Fury football team. In 1985, Warner Communications sold or closed ten separate businesses. A year later, Cosmos went bankrupt. Ahmet Ertegun managed to have as much fun as possible with the Cosmos team. It also popularized a sport to be played among youth all over America and paved the way for the United States to host the World Cup for the first time in 1994. With the record world terminology, Ahmet Ertegun helped football explode in America (Greenfield, 2013, p.424-425).

Ahmet Ertegün had gained a unique privilege in the culture industry with his initiatives in music, painting and football. Being one of the important producers of popular culture, Ertegün's unique management had enabled Atlantic Records to be accepted not only as a high-paid company but also as a company with character (Wade, Picardie, 1990, p.21).

4.2. Contribution of Ahmet Ertegün's Team to the Art Formation and Management of Atlantic Records

It can be argued that Ertegün had created and managed different formations that feed on each other by bringing people from different fields together, thanks to his general knowledge, keen intelligence, love of travel, diplomatic aspect, sensitive ear for music, persuasion ability, developed intuition, humor ability, warm-bloodedness, elegance and social side.

Ahmet Ertegün had worked with names who had made great contributions to the company since the establishment of Atlantic Records. Herb Abramson with his skills in establishing work discipline, managing expenses and earnings, regulating relationships with people; and Miriam Abramson with her contribution to the establishment and survival of the company were two of the three important pillars of the label (Ertegün, Marcus et. all, 2001, p.514).

Tom Dowd became the biggest producer of the popular music world by recording both mono and stereo records for the first time and ensuring that the sound quality of the records released by Atlantic Records was better than that of other companies (Ertegün, Marcus et. all, 2001, p.64). Jesse Stone was known as the person who found the sound of Atlantic Records. He was a songwriter and arranger (Ertegün, Marcus et. all, 2001, p.29). Later, Jerry Wexler, known as an honest and moral person

with a good music taste, joined them and strengthened his media relations. Nesuhi Ertegün directed the image design of the company by creating the jazz catalog, establishing the first album department and supervising the album covers designs (Ertegün, Marcus et. all, 2001, p.64).



Figure 4. From Left: Herb Abramson, Jerry Wexler, Ahmet Ertegün, Clyde McPhatter

Ahmet Ertegün was a person who could understand the talents of the people he worked with, as he understood the talent of the artists he works with (Greenfield, 2013, p.136).

4.2.1. Herb Abramson

After returning to Washington from Paris in 1939, Nasuhi Ertegün became the center of attention with the concerts he organized. Due to his vast musical knowledge, he was invited to a bookstore to give a talk on the origins of jazz and blues. Nasuhi

Ertegün met Herb Abramson in this bookstore where Ahmet Ertegün was present as well. Their shared worldviews on racism and music brought them closer right there. Ertegün offered Abramson to chat a little more and listen to music at the embassy. Abramson accepted this offer and started a friendship with the Ertegün brothers that would last for many years and would turn into a business partnership. Herb Abramson works part-time as head of A&R at National Records in 1946. Again in these years, he studied dentistry with the scholarship he received from the American army (Ertegün, Marcus et. all, 2001, p.22).

Herb Abramson took his place as the chairman of Atlantic Records, which he and Ahmet Ertegün founded in 1947, and remained in this position until 1953. As one of the two important names who founded Atlantic Records, he had always been a reliable and respected person. As the president of Atlantic Records, Abramson showed Ahmet Ertegün how the records were made and distributed in the studio and the operation of the processes in the studio since the early years (Greenfield, 2013, p.142). Abramson supervised most of the records for six years (Greenfield, 2013, p.145-146).

Herb Abramson went to Germany to do his military service in 1953 in order to fulfill his obligation to the government, which financed the studies of the faculty of dentistry (Ertegün, Marcus et. all, 2001, p.113). During this period, Jerry Wexler joined Atlantic Records as a partner.

After Herb Abramson's return in 1955, for a fee of around \$3 million, they bought Dr. Vahdi Sabit's shares in Atlantic Records (Ertegün, Marcus et. all, 2001, p.113). On April 25, 1955, in a weekly press release in News from Atlantic, he announced that the founder and president of Atlantic Records would return. It was

written that Abramson, who worked as a dentist in the air force and rose to the rank of colonel, would quickly enter the world of artists and repertory to accelerate the development and expansion works that were always considered at Atlantic Records. In this announcement, it is also written that Jerry Wexler, who joined Atlantic Records as vice president, and Ahmet Ertegun and Miriam Abramson, who had been vice presidents since the beginning of the company, formed a team in line with the success line of the company. In the absence of Herb Abramson, he actively entered the music publishing business of Progressive Music with Atlantic Records and founded Cat as a subsidiary label. It was written that Nesuhi Ertegun was included in the company “as a v.p. in charge of new jazz and Album program” (Greenfield, 2013, p.167).

Herb Abramson’ return had been seen as the beginning of an important era as he occupied an important place in the record business. Planning to “open new vistas for Atlantic along electronic lines,” especially in the field of binaural (stereo) recording, Abramson would be devoting “much effort to hi-fi (high fidelity) techniques, quality control and general product improvement, with an eye also to the developing tape market.” In addition, Noting Abramson had been granted a patent “for his invention of the trick-track children's records, two of which Atlantic issued several years ago” that allowed a phonograph needle to randomly select various tracks so 256 different stories could be told on four 78 RPM sides. Abramson would not have returned to the struggling independent label (Greenfield, 2013, p.171).

In the absence of Herb Abramson, Big Joe Turne’s “Shake, Rattle and Roll”, Ray Charles “I Got a Woman”, “Honey Love” written by The Drifters, Jerry Wexler

and Clyde McPhatter, and The Clovers hit the charts with four songs (Wade, Picardie, 1990, p.45).

It can be claimed that Ahmet Erteğün's excellent management of Atlantic Records for two years increased his self-confidence. After returning from the military, Herb Abramson had a hard time adjusting to the company due to changes at Atlantic Records. It is known that he was not comfortable working with Erteğün and Jerry Wexler. Abramson did not return as the number one man who founded Atlantic Records. He could not accept being number three because of his ego, and he also expressed that he thought his place was usurped (Wade, Picardie, 1990, p.45).

Herb Abramson returned from Germany with a woman he met there and broke up with Miriam Abramson. Miriam Abramson, who had not worked for a salary before, did not receive child support at Herb Abramson's offer. Herb said that he would accept the participation of Nesuhi Erteğün in the company, only on this condition that Miriam be given stocks instead. Nesuhi Erteğün and Miriam Kahan bought the shares at the same time (Greenfield, 2013, p.173)

While Miriam Kahan did the daily work at Atlantic Records, Ahmet Erteğün, Jerry Wexler and Nesuhi Erteğün worked in the office; Herb Abramson settled in the office, which was a meeting room style. After several months of tense work, Ahmet Erteğün and Wexler founded Atco (Atlantic Corporation) in 1955 as a subsidiary owned by Abramson. According to Gilbert Gillett, this company was originally founded to show that Abramson had not lost his talent and that someone did not want to replace him (Greenfield, 2013, p.173). Although Atlantic Records released the hits Chuck Willis, Coasters, Bobettes, and Clyde McPhatter in 1957, they had to decrease the weekly allowances (Greenfield, 2013, p.178).

Music changed in America, as Herb Abramson predicted in 1957. Although Atlantic Records tried to sell records in the white youth market, artists such as Chuc Berry, Jerry Lee, Elvis Presley, Little Richard, Fats Domino had recorded at other companies. Atlantic Records had found itself in competition with other companies by releasing records that appeal to this new generation of consumers (Greenfield, 2013, p.178-179).

On July 28, 1956, Herb Abramson mentioned in the article “Rock’N’Roll - Seen in Perspective” published in Cash Box magazine that no history book could exclude Rock’N’Roll, which was about life in the 20th century. He also emphasized that Rock’N’Roll was the best improvised dance music derived from jazz and blues (Abramson, 1956, p.78). Searching for an artist to match these depictions, Abramson signed a contract with Bobby Drain to produce a record for Atco. In 1957, Darin released three records as a single, including the song “A Million Dollar Baby” from the 1931 classics. According to Atlantic Records partners, Abramson spent too much on advertising. Darin, who released three more records in 1958, could not enter the charts, and Abramson could not produce a hit in a business that required hits on a regular basis. If Abramson had had a hit, maybe Ertegun would have found a way to keep him (Steinberg, 2007, 46’30”-47’40”)

On February 11, 1958, Paul G. Marshall from the Marshall & Ziffer law firm sent a statement to Atlantic Records. This statement, titled “The Fundamentals of Atlantic Records”, is a bid by United Artists’ Max Youngstein to buy Atlantic Records. The film company United Artists wanted to enter the record business, either starting from scratch or acquiring an existing company. For this, Max Youngstein went to Paul Marshall, who was twenty-five years old and had been the client of many

people in his career, including Akira Kurosawa, David Frost, and the Beatles. It was stated in the statement that a minimum of three people should be transferred to the new company. These were Ahmet Ertegun, Jerry Wexler and Nesuhi Ertegun. Abramson was not mentioned since the name Abramson was no longer well known in the record world. Seeing the record business as unreliable, Wexler was in favor of selling the label. Not coming from a wealthy family, Wexler felt it was necessary to put money aside to secure himself and his family. Although they could not finalize the proposal with United Artists, Ertegun and Wexler used the aforementioned statement as a justification for changing the company structure. Ertegun wanted to hold another vote that looked like a gang to Abramson (Greenfield, 2013, p.184-185).

According to Herb Abramson, they wanted to exclude Kahan in this vote against Abramson, who already gave more than 30% of his shares in Atlantic Records to Miriam Kahan. Jerry Wexler alleged that he was paid the same wage as Abramson received when he went to compulsory duty. They also gave Atco when he came back. However, he stated that due to his inconsistent behavior, he and Ahmet Ertegun decided to downgrade Abramson from the president to the vice president. Abramson did not accept this. Atlantic Records partners, after long negotiations with Abramson, raised \$300,000 and bought Abramson's shares while he was in a cashless period. Ertegun stated that he did not need to leave even if his shares were bought. Ertegun and Abramson did not part amicably. Herb Abramson founded the unsuccessful Triumph, Blaze and Festival record labels with a present value of \$2.4 million. He wrote the song "Long Tall Shorty" with Don Covay and undertook the production of Tommy Tucker's hit "High Heel Sneakers" on Chess Records. Shortly after leaving Atlantic Records, he sold his "trick-track" patent to Mattel for use on the popular "Chatty Cathy" dolls. Abramson, whose kidneys began to fail as he got older, lost all

his money. Later, Ahmet Ertegun paid Abramson a salary that nobody knew about it (Greenfield, 2013, p.185-186).

Abramson died of kidney failure on November 9, 1999 at the age of eighty-three. Ertegun paid for the cremation of his body through Atlantic Records (White, 1999, p.88)

Herb Abramson's sale of his stake in Atlantic Records was considered a huge mistake in the record world. It is known that Jerry Wexler sent a letter to Barbara Abramson after Abramson's death. In the letter, he wrote the sentence that Herb Abramson told him: "No matter what, don't ever stop making records." Jerry Wexler later stated that this was the only and important rule to be followed in this profession (Greenfield, 2013, p.187).

4.2.2. Miriam Abramson

Miriam Abramson regularly kept notebooks at Atlantic Records as office manager. She hired musicians for the recordings and made sure they were paid on time. At a time when it was not possible for a woman to succeed in independent record labels where men work, Miriam Abramson was also interested in distributors who owed Atlantic Records (Ertegun, Marcus et. all, 2001, p.64). Miriam Abramson was a tough woman who was feared by everyone and even asked Ahmet Ertegun and Herb Abramson to account for why they paid for the food of the people they took out to dinner (Broven, 2009, p.63-67).

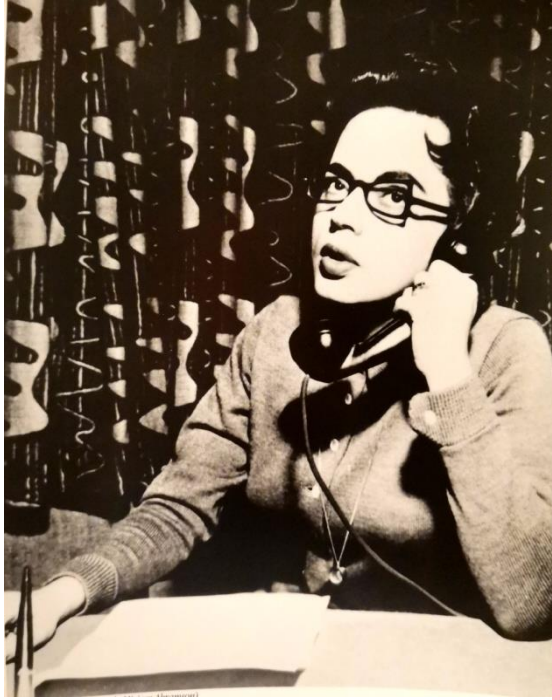


Figure 5. Miriam Abramson

4.2.3. Tom Dowd

Ahmet Erteğün met Tom Dowd in 1947 at Apex Studio, where he went for the second time to record a song. Oetegen was busy doing a session for a major label and for that reason Erteğün was told that Dowd would do the recordings (Greenfield, 2013, p.137). Erteğün continued recording as the musicians arrived there and it was already late. Upon Erteğün's request for more drums and basses during the recording, unlike Dr. Fredrick Oetegen, Dowd fulfilled his wishes. Dowd's father, who was 22 when he met Erteğün, was an opera singer and conductor. It is known that Dowd grew up in Manhattan playing the piano, double bass, tuba and violin. Dowd, who started working in the physics laboratory of Columbia University, was drafted into the army in 1944. Aiming to become a nuclear physicist, Dowd took part in the Manhattan Project, which led to the development of the atomic bomb in the army, and later started engineering in the recording studio (Galatas, 2009, 00'59"-01'32"). They also

worked with Herb Abramson at the National. Miriam Abramson said that Dowd was a genius. Herb Abramson persuaded Erteğün to work as a full-time engineer at Atlantic Records. Dowd started to make records both mono and stereo as no one had done before (Greenfield, 2013, p.138). Dowd, who ensured that the sound quality of the records released by Atlantic Records was better than that of other companies, became the biggest producer in the world of popular music (Erteğün, Marcus et. all, 2001, p.64).

4.2.4. Jesse Stone

Atlantic Records released jazz records between 1951 and 1952 with names such as Mabel Mercer, Billy Taylor, Sylvia Wilbur De Paris. However, it was the rhythm and blues hit they released that made Atlantic Records a name in the market and ensured its quality. It is known that Ahmet Erteğün and Herb Abramson, who were trying to find hits at that time, signed contracts with artists in New York and Washington since they could not find money to go to the South and Midwest. Artists they described as sophisticated did not want to record music in the style that black listeners wanted to listen to. They created a synthesis of semi-sentimental songs and unsentimental artists loved by white listeners. Listeners who didn't buy Onny Boy Williamson, Muddy Waters, or B. B. King got Ruth Brown, The Drifters, or Clyde Mcphather records. Atlantic Records defined its music as emotional and urban that evolved into rock and roll (Dik, 2014, p.1)



Figure 6. Jesse Stone

Jesse Stone worked hard to find the sound of Atlantic Records. A close friend of Duke Ellington, Stone began his career as a pianist and arranger. He released his first record in 1927. Stone, who was the first black person to own a Cadillac in Kansas, wrote lyrics and made arrangements for big bands when he came to New York (Ertegin, Marcus et. al, 2001, p.29). Cole Porter taught Stone rhyme, half-rhyme, homophones, and repetition, which he did not know before, so he began to approach songwriting more professionally. It is known that Abramson wanted to establish their own record company with Stone, who was also his friend at National, but could not do so because they did not have the money (Greenfield, 2013, p.139-140).

The instrumental version of the song “Cole Slaw” recorded by Jesse Stone Louis Jordan, which came to Atlantic Records through Herb Abramson, became a hit. Ahmet Ertegin argued that Stone worked hard to develop the rock’n’roll sound, not

Elvis Presley or Bill Haley. According to Ertegin, Stone as an extremely comfortable and reliable arranger (Greenfield, 2013, p.140).

Ahmet Ertegin and Herb Abramson embarked on their second trip to New Orleans for new songs with Jesse Stone. With a music group of six, they listened to everyone who applied, determined the pitches they would play and made arrangements. Stone began making music in the style he listened to in New Orleans. He realized that the difference between the New Orleans musicians and the music they recorded was the lack of rhythm. Thus, he created a bass model. This model, which was identified with Rock'n'Roll, was known to increase in sales after it was recorded in Atlantic Records. Ertegin began to look for a band that would be on stage with four instruments. Having found a band called Clovers, Ertegin stated that after signing with the band, he wanted to record in a way that Int Spots or Billy Eckstine had not recorded before. He included Stone and Cardinals to work together on the "Don't You Know I Love You" written by Ertegin for the group. Although they read the song written in the Black dialect as pop, it took the first place in The Clovers R&B charts in 1951 (Greenfield, 2013, p.141).

In 1952, Atlantic Records now formed a team. Stone wrote songs and edited other people's songs so they could become hits. Tom Dowd pulled the tables that also act as insulation for recording at night and gets clean recordings; Miriam Abramson cut checks, checked phones, and followed distributors; Ahmet Ertegin found talented people and connected them to the company, at the same time he wrote lyrics and dealt with production. New York's best teamed up to work at Atlantic Records in 1953. Drummer Connie Kay, saxophonist Sam "The Man" Taylor, pianist Henry Van Walls,

Willie Jacson and Budd Johnson were some of the musicians (Ertegin, Marcus et. all, 2001, p.64).

4.2.5. Jerry Wexler

Germany called Herb Abramson to the army as a lieutenant in February 1953 (Wade, Picardie, 1990, p.40). Abramson was supervising most of the recordings. Ahmet Ertegin had concerns that he could handle the recording works alone. Abramson asked Ertegin to make a few recordings by himself before he went to work so that there would be no problems in his absence. Although Ertegin started to feel confident about what he could do in the studio, he did not think that he could handle the duties that Abramson took on for six years. In order to find someone to replace Abramson at Atlantic Records, Ertegin asked for help from music editor Paul Ackerman from "The Billboard" magazine. Ackerman recommended Jerry Wexler to Ertegin (Greenfield, 2013, p.145-146). Although Abramson and Ertegin offered Wexler, who worked as a staff writer in "The Billboard" in 1952, to join Atlantic Records, to promote Atlantic Records and to be the manager of the publishing company, Wexler imposed the condition of being a partner in the company (Steinberg, 2007, 26'06"-27'10").

Jerry Wexler was born on January 10, 1917 in New York. Despite his mother's insistence on him to be good at school, he had nothing to do with school. Wexler had always been known for his progressive and leading personality (Greenfield, 2013, p.147). While studying at George Washington High School, at the Savoy Ballroom and Apollo; He listened to names such as Roy Eldridge, Bix Biederbecke and Fletcher Henderson and started collecting records. Wexler bought his records from the Salvation Army, second-hand warehouses and vintage dealers

(Wexler, Ritz, 1993, p.39). After returning to New York, he became interested in Surrealists and Magritte. After marrying Shirley Kampf in 1941, he went to the military and received a journalism degree in Kansas to complete his education after being discharged (Greenfield, 2013, p.148). After returning to New York, he started to work in “The Billboard” magazine in 1949. Wexler was the only person in the magazine who was fluent in grammar. “The Billboard” magazine decided to change the name of the list to “Racial Plaques” in 1949. The term “Rhythm and Blues”, which would be used for the first time instead of this name, was invented by Wexler and used in “The Billboard” magazine (Wexler, Ritz, 1993, p.89).

Jerry Wexler bought a 13 percent stake in Atlantic Records for \$2,063.25. He was also provided with \$300 for his salary and weekly expenses. Wexler came to the Atlantic Records office early every day and worked late. Thinking short-term and limited, Wexler worked tactically, not strategically. Although he was not legally authorized to assign or supervise anyone, he started to control everything himself because he did not trust the employees. It is known that this situation began to disturb people after a short time. It can be argued that Wexler tried to prove himself to those working at Atlantic Records (Wexler, Ritz, 1993, p.113-114).

Ahmet Erteğün and Jerry Wexler made their first trip to New Orleans in 1953 to promote products and talk to disc jockeys and record dealers and distributors. Contrary to Abramson’s protective attitude during the journey, Wexler became an uncritical partner who wanted to gain new experiences with Erteğün (Greenfield, 2013, p.151). Wherever Erteğün goes, he knew which places to go to listen to good music. Wherever he went, he knew all the important people. Having a lot of fun together, Erteğün and Wexler recorded Professor Longhair, Guitar Slim and

Champion Jack Dupree in New Orleans and then recorded Joe Turner's record, played by Elmore James, on October 7, 1953, at the Chess Records studio located in the south of Chicago (Greenfield, 2013, p.152). There was something magical about the partnership between Ertegun and Wexler. They shared the same room in the office and did everything together. Ertegun and Wexler worked as a team with engineer Tom Dowd (Wade, Picardie, 1990, p.41).

Like Ahmet Ertegun, Jerry Wexler was known to have a good knowledge on jazz and blues. Admiring black music, these two men were also different from each other. Ertegun was an inspiring personality, had an artistic personality, was a producer, songwriter, and had instincts to discover talented musicians. Wexler, on the other hand, shined quickly despite being slow and thinking ahead. Ertegun was modern, Wexler was innovative. Wexler sat on Herb Abramson's chair with the desire to be successful in recording (Greenfield, 2013, p.150).

Ahmet Ertegun and Jerry Wexler understood the importance and power of the media well beforehand. They had many interviews, and in these interviews they explained their contributions to the independent record industry by creating and recording the best music. Atlantic Records had to sell sixty thousand single-song records each month to survive. For this reason, Ertegun and Wexler started to spend their hours more in the studio. Although the records of the hit songs made by Atlantic Records sold between 200,000 and 300,000, the pressure on them to produce successful works on a regular basis did not decrease (Greenfield, 2013, p.156-158).

Jerry Wexler, in an article in Cashbox magazine in 1954, explained how blues music would have to change in order to appeal to Atlantic Records' new audiences, namely the large number of young people trying to find their own voice. Wexler, who

found the phrase “Rhythm and Blues”, borrowed the phrase used to describe popular music in the South and South West and decided to name this new genre as “cat music” (Wexler, Ritz, 1993, p.119). Cat music would be “Up- to-date blues with a beat, and infectious catch phrases, and danceable rhythms ... It has to kick and it has to have a message for the sharp youngsters who dig it.” (Ertegin, Marcus et. all, 2001, p.65).

While Ahmet Ertegin was willing to adapt to white rock’n’roll, Jerry Wexler expressed that he wanted to continue making music of black origin, which he always loved. What he saw as another problem was social class differences (Wexler, Ritz, 1993, p.219-220).

Although this idiom didn’t settle much, Wexler formed a subsidiary at Atlantic Records called “Cat”, which would not last long. He recorded Chords’ song “Sh-Boon”, which reached number two on the Billboard R&B chart, with this company. This record also peaked at number five on the pop chart and became the first Doo-Wop record to enter the top 10 (Wexler, Ritz, 1993, p.119).

African-Americans using musical origins such as Doo-Wop R&B and acapella were heard from the 1940s until the 1950s in cities such as Cincinnati, Washington, New York, Philadelphia, Los Angeles. When the young group members from doo-wop groups could not reach the instruments, these young people filled the places of the instruments by singing more harmonic songs. It is known that they did their rehearsals in places that have more resonance. The record labels needed very low budget to produce Doo-Wop records (<https://tr.wikipedia.org/wiki/Doo-wop>, 15;12 23.05.2022).

4.2.6. Nesuhi Ertegün

Ahmet Ertegün, who did not want Nesuhi Ertegün to work for Imperial Records in Los Angeles, invited Nesuhi Ertegün to Atlantic Records as a partner (Wade, Picardie, 1990, p.46).

Nesuhi Ertegün undertook the production of jazz records at Atlantic Records and signed contracts with many artists. He took care of the 33 1/3 format long player record market and supervised the market entry (<https://cazkolik.com/icerik/muzige-yon-veren-iki-turk-ertegun-kardesleri-ne-kadar-taniyoruz>, 25.01.2021, 13:44). He also endorsed all the artwork on the album covers. Although Nesuhi Ertegün was highly respected among his rivals and jazz musicians, it is known that he also had a tremendous musical taste (Ertegün, Marcus et. all, 2001, p.375). He stated that his interest and love for music raised the standards in his work and that the musicians he worked with at Atlantic Records also respected him. Contrary to Ahmet Ertegün's attitude during the recordings, Nesuhi Ertegün was more helpful and supportive towards the artists. Nesuhi Ertegün, who knew how to listen, acted like a musician who did not hide his astonishment in the face of sounds he had not heard before, thanks to his curiosity. For this reason, artists had absolute trust in Nesuhi Ertegün (Greenfield, 2013, p.170). Although Ahmet Ertegün and Jerry Wexler did not sell as many hits as they did, they kept jazz music alive by giving Nesuhi Ertegün full authority to make jazz records. Herb Abramson did not agree with this idea and saw it as a hobby (Wade, Picardie, 1990, p.46).

Nesuhi Ertegün also became the president of the International Federation of the Phonographic Industry (IFPI) in 1971. Nesuhi Ertegün devoted the last years of his

life to the protection of intellectual property rights and fighting piracy around the world (Ertegin, Marcus et. all, 2001, p.233).

4.2.7.Arif Mardin

Arif Mardin, a music producer and composer, was born in Istanbul in 1932. Despite his interest in music, he graduated from Istanbul University, Department of Economics. Later, he completed his master's degree at the London School of Economics (Focan, 2018, p.3). He received a Quincy Jones scholarship in 1956 and continued his education at Berklee College of Music (Akyol, 2013, 34'04"-35'41"). Mardin wanted to be a jazz writer and arranger (Wexler, Ritz, 1993, p.248). While attending school in 1958, Mardin made two arrangements for the International Youth Big Band, which consisted of musicians from almost every country. Influenced by these arrangements, he met Nesuhi Ertegin for the first time at the Newport Jazz Festival. Thinking that he received his first BMI scholarship for jazz through Nesuhi Ertegin, Mardin attended a seminar at the Music Inn in Berkshires. He worked with Max Roach, John Lewis and Lee Konitz in this three-week jazz seminar. Thus, Nesuhi Ertegin was also aware of the articles Mardin wrote for the faculty (Focan, 018, p.3).



Figure 7. From Left: Nesuhi Ertegun, Arif Mardin, Tom Dowd

In 1962, Mardin moved to New York with his wife, Latife Mardin. Mardin started to go to cocktails to get the chance to meet Nesuhi Ertegun, but he never came across Ertegun. Mardin received a phone call from Ertegun one day and started to work as Ertegun's assistant at Atlantic Records upon the offer (Ertegun, Marcus, et. All, 2001, p.136). Beginning as the assistant of Ertegun in 1963, Mardin served as the vice president of Atlantic Records between 1969 and 2001 (Focan, 2018, p.3). Mardin, who was one of the important music producers of the 20th century and won 12 Grammys as the Best Producer of the Year, worked with many artists such as Bee Gees, Aretha Franklin, Bette Midler, Phil Collins (<https://www.youtube.com/watch?v=5t0i0-rXt5E&t=82s> The Greatest Ears in Town: The Arif Mardin Story, 2017, 01'03"-01'34"). Mardin retired from Atlantic Records in 2001, but received an offer from EMI and continued to work as vice president at Manhattan Records (<https://www.youtube.com/watch?v=5pe2wB5nEh8>, ARCHIVE ROOM: Arif

Mardin, 2003 - BBC TURKISH, 05'03"- 05'10"). Mardin was diagnosed with Pancreatic cancer in 2006 and died at the age of 74 (<https://www.youtube.com/watch?v=5pe2wB5nEh8>, ARCHIVE ROOM: Arif Mardin, 2003 - BBC TURKISH, 09'54"-10'43")



5. MUSIC INDUSTRY AND COPYRIGHT

5.1. Music Industry

The music industry can be thought in parallel with the commercialization of music. Music production and consumption went through many phases until it took the shape it is known today. In short, to talk about these phases, it is deemed necessary to start with the commodification of music.

For something to be a commodity, its monetary value must be determined. In order for a work to be a commodity, the owner of the work must claim that the work is his own property and an entrepreneur must emerge to commercialize it. Claimed ownership of the work is intangible until the printing press is found. The work is made by order of the church or the aristocracy and there are no conditions to put the work into commercial circulation by selling or purchasing it. With the invention of the printing house, the scores are multiplied and distributed. The music publisher was now able to sell the piece by purchasing it from the composer and started to make money from these sales. However, neither the performer nor the composer earn money when the work is performed. The first known printed scores belong to the year 1501. For centuries, publishers have held the right to print and sell the scores. Thus, publishers had the absolute power (Attali, 2014, p. 68-69).

To speak of music as an industry, the period when the scores were marketed for mass consumption had to come. This period started with the activities of the New York-based “Tin Pan Alley” music production companies (Çelikcan, 1996, p. 42-43).

In this period when music was industrialized, the main problem was copyright. The first development regarding copyright occurred in France. Emile Bourget saw the

work being performed in a cafe, and then filed a lawsuit on the grounds that he did not have permission. In 1848, it was found right by the court and thus the first official decision was made on this issue. Her works will no longer be performed without the material and moral permission of the composer. Based on this decision, the “Society of Authors, Composers and Publishers of Music (SACEM)” was established in 1859 with the initiative of Emile Bourget, Paul Henrion, Victor Parizot and Jules Colombier. (Attali, 2014, p. 96-98).

The period defined as the beginning of the music industry started with Thomas Edison’s discovery of the “phonograph” in 1887. The emergence of records, gramophones and jukeboxes after the phonograph was instrumental in shaping the initial period until the 1930s (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>)

The invention of the phonograph in 1887 inspired the invention of the gramophone. In 1887, Emile Berliner developed the gramophone independently of the phonograph. In the same year, the “American Gramophon Company” was established and the mass production of the gramophone was started. A magazine called “Phonogram” was published in America in 1890 for the promotion and marketing of the gramophone (Attali, 2014, p. 107-110).

This development enabled the commercial production of music in the technological sense and contributed greatly to the mass consumption of music. Then, the “juke box”, which is still used frequently in American culture today, and which is generally transformed into a form of mass listening indoors, was produced. It works with the gramophone in the “juke box”. With this new invention, music has become

independent of time and space, and the understanding of entertainment has completely changed (Attali, 2014, p.112).

The music industry invested heavily in dance music in the early 1910s. In particular, attempts to make the names stars have energized the music market. While there were three companies in the music industry in 1912, this number increased to forty-six in 1916. The revenue from record sales was one hundred million dollars. The record industry had progressed by feeding on integrated products. There were six production companies that controlled the music industry in the early 1920s. These were RCA, Columbia, EMI, Decca, Deutsche, Gramophon and Warner. (Kuyucu, 2015, p. 21).

Production companies made the lyrics reflect everyday life, reconsidered the concepts of marketing and promotion for music, developed methods to make the names stars, and took initiatives to increase domestic consumption in order for the unpopular music called works to be adopted by the public. The middle class's desire for more entertainment and the bourgeoisie's desire to create a consumer society accelerated the industrialization process of music. The bourgeoisie needed technological developments to gain a larger market share (Attali, 2014, p. 66).

From the 1930s to the 1980s, the phase known as "classic" had begun. This period is the longest period and continued unchanged for about fifty years. During this period, the artist prepared a demo and sought a record company for himself. It was thought that a good demo and luck gave the opportunity to make a contract with a company. The company's A&R (Artist and Repertoire) department took care of the artist's composing, his agreement with the record company, the follow-up of the album work after the contract and the promotion of the album after the release. The

album works were carried out by a producer chosen by the record company. In the early days, this producer was usually the permanent producer of the record company. Later, on the request of the artists, contracts were made with independent producers on an album basis. One of the pioneers of the independent production model was Beatles producer Sir George Martin(<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>).

Vinylite, or better-quality record production, emerged in 1945 when RCA introduced the 45-revolution record format. Then, in 1948, Columbia produced a 33-cycle record. This evolution in the record industry has increased the consumption potential (Pekman, 2003, p. 209).

Radio was quite important in this period. It was very significant factor for a song to be a hit. This power had caused great struggles among the production companies. This struggle for his own productions to be featured on the radio had led to bribery, scandals and lawsuits. In this period, it can be argued that the record company had great power and absolute dominance over artists and music. In this model, it was not possible to talk about the artists' contacts with their listeners, except for autograph sessions and similar events. Singles were important, but the main income came from album sales (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>)

Radio broadcasts, which were again the source of the economy, became the showcase of the music industry in the 1930s. Realizing that the radio was a promotional and promotional tool, especially the record company Decca had invested heavily in radio broadcasts. The sales strategy understanding led by Decca was

realized in the direction of playing and listening to hit songs over and over again (Frith, 2000, p. 82).

Companies that were leaders in the electrical and electronics industry have produced the technological products needed to power the music industry. Thus, the consumption patterns of music had also changed radically. Transistor radio was produced in 1955 and cassette tapes were produced in 1963 (Kuyucu, 2015, p. 22-24).

As a novelty that cassette rewinded and could be purchased more cheaply, it had a third of the market in 1970. Sony made a radical change by producing the “walkman” in 1979 (Attali, 2014, p. 125-130).

The first global threat to the music industry was the voice recorder. The ability to record sound on cassette tapes with a voice recorder had led to the development of recording opportunities at home. For the industry, this was a major problem. This situation led to the emergence of new independent companies. The music industry faced the problem of controlling consumers, artists and emerging independent record companies (Frith, 2000, p. 88).

The period known as the golden age of the music industry lasted from the early 1980s to the mid-1990s. During this period, which witnessed great changes, it achieved the highest income in the history of the music industry. The first important change was CD (Compact Disc). The first commercially produced music CD was Billy Joel’s 52nd Street (1982). The first CD to sell over one million copies was Dire Straits’ Brothers in Arms (1985). CD had become a much more profitable product for record companies in a very short time. The fact that it was a new technology and had good sound quality had enabled it to be sold at higher prices. In 1985, the entire 15-

album discography of David Bowie was released in CD format by RCA Records (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>).

With the introduction of television into homes in the 1930s, its impact on the change in social and cultural areas got quite large. Television provides the management of visual and auditory perception. It can be claimed that television, which created a world of sensory images, had become one of the most important devices in the music industry, as in other fields. The music industry had been more concerned with the starrng of the artist than the quality of the music in marketing. In order to make an artist a star, it can be argued that the star was designed by selecting images. This selection of images was evaluated as “commodity fetishism” according to the critical theory and allowed the society to be dominated (Debord, 2016, p. 48).

Gerbner developed the “cultivation theory” while working on the “Cultural Indicators Project” (Çiğ, 2011, p. 28-29). In the music industry, cultivation is done through video clips. The clips stripped away the layers of meaning of the music that spread over a long period of time and compressed them into a single layer of meaning with short stories. Clips that contain fear, pain, violence, sexuality and excitement use indicators that create action, popularity and pretense. Thus, the effect on the listener becomes fast and sharp and the consumption of the popular product offered to the market is encouraged. MTV was the first television channel to broadcast the top 40 lists, like the radio programs that made hit programs before. It was founded by MTV Warner in 1981 (Kalay, 2008, p. 110). MTV later started broadcasting clips. MTV has had a significant impact on starring music artists. (Abt, 2000, p. 142).

5.1.5. Music Industry in Internet Age

It is accepted that it started with the sharing of the first MP3 files in 1994. Shawn Fanning had made the online music file sharing system free for anyone who wanted to use it. MP3 soon caught the attention of a large number of college students who started downloading music free of charge. This service had been used by over sixty million people and 2.9 billion songs had been downloaded. The Recording Industry Association of America, filed a copyright infringement lawsuit against Napster in December 1999, instead of taking this technology and using it themselves. Two years later, the file-sharing service was shut down by order of the United States District Court judge. According to some, record companies were too late. The record industry sold 785 albums on CD and vinyl in 2000. Over the next eight years, sales fell by forty-five percent. (Greenfield, 2013, p.499)

File sharing started via IRC (Internet Relay Chat) and Hotline. In 1997, the use of MP3 became widespread with Winamp, and in 1999, users defined as “peer-to-peer file sharing” (P2P) with Napster found the opportunity to share files among themselves over the internet. In 2000, many famous artists, especially Metallica, sued Napster. Napster was shut down in 2001. File sharing continued over Gnutella, Kazaa and BitTorrent. This development, which record companies did not care about at first, later became a problem for them. These signals, which proved that something would change in the music industry, have started to disturb the big record companies, which made huge profits in the 1980s (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>).

With the popularity of MP3, pirate music became widespread. Legal sanctions have been applied to prevent copyright infringement. Laws have been drawn up in

order to protect intellectual and artistic rights in the digital environment. These laws indirectly facilitated the work of new entities to be used in the sale and distribution of digital music. With the widespread use of the MP3 format, MP3 players have also taken their place in the market (Kuyucu, 2013, p. 1388).

5.1.6. iTunes and Conversion of Digital Music to Commercial Meta

In the early 2000s, record companies began to realize the harm done to them through sharing over the internet. As a solution to this problem, Apple introduced iTunes and iPod in 2001. The iPod became widespread in a short time. In 2003, Apple launched the iTunes Store as a revolutionary initiative. Thus, it was made possible to sell digital music files. It received a share from the sales made through the Apple iTunes Store. Record companies made huge profits by avoiding fabrication and packaging costs. However, artists did not earn more than they used to. During this period, album and single sales decreased. In order to earn money through other means such as concerts and tours, companies have started initiatives to make not only album but also managerial agreements with artists. Although it is not fully established yet, it can be claimed that the working style of the industry has been gradually changing in this direction. (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>).

5.1.7. Music Streaming Platforms

The development of the Internet has led to the birth and development of streaming technologies. It was not possible to use streaming in the 1990s. Internet connection speeds were insufficient for real-time data download streaming. The video sharing service Youtube was founded in 2005. Youtube is a service that allows internet users to watch videos, share or broadcast live. It provides commercial income

through the number of advertisements and views. It is a social media tool that uses Web 2.0 features such as creating accounts for users, sharing and commenting, following other accounts. It has grown to become the largest streaming service in a short time (Çelik, 2018, p. 85).

In this process, music websites and services that provide streaming also have a very significant place. Various streaming sites and services such as Pandora, Spotify, Grooveshark, Rhapsody, Deezer were established between 2000 and 2007. Those that works legally from these websites have continued to exist, and the others were closed. These sites pay royalties to record companies and artists from monthly or annual fees paid by the user, or from advertising revenues. The first legal site in Türkiye is Fizy, established by Turkcell (<https://www.ufukonen.com/tr/muzik-endustrisine-bakis-1.html>).

In this process, it was observed that a profitable income could be obtained from digital music files, listeners started to buy individual tracks instead of albums, streaming music sites and services such as YouTube, Myspace and Facebook became widespread, and record companies started to work to regain their lost income by undertaking the management of the artists. At first, the artist is only associated with the record company. Record companies used radio, television and print media to promote the products they wanted to sell. The product was delivered to the audience through distributor companies and retail outlets. In this new era, artists trying to enter the market no longer need to take sound exams in front of record company executives since viewers can now listen to music and watch music videos for free. Thus, artists have the freedom to sell their music directly on the Internet. In this new era, direct communication has started between the artist and the listener through “social media”.

Many areas such as Facebook, Twitter, Instagram, YouTube, Tumblr, WordPress, Foursquare, LinkedIn, Flickr, MySpace Google, blogs, websites that enable various sharing and interactions, content sites, forums can be defined as social media. In these ways, there is a possibility that the record company, which is between the artist and the listener, will disappear (Greenfield, 2013, p.500).

5.2. Copyrights (Rights Regarding Intellectual and Artistic Properties)

Rights on a property are expressed as copyright and intellectual property rights. Copyright has been used especially for scientific and literary works; it has been argued that the term is not appropriate for works of music, fine arts and cinema, thus, it has been argued that it would be better to use the term “intellectual property” to express the right on all types of works (Hirsch, 1943, p.4). However, today, while mentioning “copyrights”, it is meant a wide area of use that includes the right on all types of works (Gökyayla, 2000, p.23). Since the term “intellectual property” is broad enough to include both copyright and industrial rights, and it includes patent, trademark and trade secrets regimes as well as copyright regimes. For this reason, the term “copyright” is used for science, literature, music, fine arts and cinema works.(Hirsch, 1943, p.5; Acun, 2000, p.6)

Copyright is the expression of the rights of writers and artists to own their own works within the framework of the law (Acun, 2000, p.6) It is a right granted to the creator of the work and encompasses certain powers on works of thought and creation (Meydan Larousse, 1990, p.38). In a broad sense, copyright is the equivalent of the owner’s rights arising from the ownership of the work, and in the narrow sense, it is the monetary equivalent of the rights arising from the ownership of the work (Kılıçoğlu, 2000, 43). Tangible property (movable or immovable property) is outside

the scope of copyright. The subject of copyright is the intangible right on the work. The right of the material object that mediates the intellectual labor is called the right of ownership (Gökyayla, 2000, 122).

Intellectual and artistic works provide moral and material copyrights to their creators. Moral rights related to copyright includes the rights to present the work to the public, to write the name of the work and to make changes in the work. Material rights related to copyright includes the rights to operate, reproduce, distribute and represent. While there is no transfer of moral rights arising from copyright to another person, material rights can be transferred. The authority to decide whether or when the work will be presented to the public rests directly with the author. However, reproduction and dissemination, which is one of the materials (financial) rights of the copyright, can be transferred to a person called the publisher. In the event of this transfer, the copyright does not lose its quality as an absolute right. The copyright is protected for as long as the owner of the work lives and for seventy years after his death, and this right is used by his heirs if the owner of the work does not specify to whom it will belong (Meydan Larause, 1990, p.38; Gökyayla, 2000, p.120)

6. AHMET ERTEGÜN AND THE PLACE OF ATLANTIC RECORDS IN THE MUSIC INDUSTRY

The 1930s marked the beginning of what is known as the classical period of the music industry. Atlantic Records, which was established by Ahmet Erteğün, Herb Abramson and Dr. Vahdi Sabit in 1947, struggled to exist under the conditions of the music industry of the period.

6.1. General Characteristics of the Period Atlantic Records Founded

Atlantic Records has had to fulfill the requirements of the market since the first years of its establishment. From the early 1930s, record labels made recordings by choosing from demos brought to them. Another method was the journeys of labels for artist discovery. It can be claimed that the biggest chance of Atlantic Records was Ahmet Erteğün. Erteğün was from a diplomat family, received a good education, grew up with different cultures and had strong communication skills. Erteğün's knowledge of music and his interest in black music can also be among these. With these qualifications, it was easier for Erteğün to reach black musicians than his rivals. Already in the early 1900s, the music industry, which was monopolized by the whites in America, took steps to support state policies. There was severe racism in America at that time. It was important to popularize "jazz and blues" music to keep blacks under control and make them focus their energies on dance. In such a period, it can be argued that Erteğün's qualifications were an advantage. Although black music was not initially adopted by the whites, it was later adopted by the society by radio. (Attali, 2014, p. 119-125).

6.2. The Relationship of Atlantic Records with Radios

Radio had been the most important sales method for all record companies trying to reach a new White generation of listeners. There were records that became hits since they played on the radio show (Greenfield, 2013, p.181).

It can be claimed that because Wexler was the editor, reporter and writer of “The Billboard” magazine, Atlantic Records had a more advantageous position with the joining of Jerry Wexler as a partner to the company in 1953. Therefore, it can be argued that it had a stronger relationship with radios (Steinberg, 2007, 26'06”-27'10”).

Some sources stated that record companies bribed program producers or disc jockeys to take part in radio programs (Greenfield, 2013, p.181). For example, it is known that Jerry Wexler, one of the partners of Atlantic Records, delivered 600 dollars in a paper bag to Alan Freed, who was also a disc jockey, or his representative every month. Even if record companies had made such payments secretly, it was not guaranteed that their records would be played on the radio (Greenfield, 2013, p.181).

It is known that apart from bribery, he also ensured the theft of parts of record labels through threats. It is known that when Ahmet Ertegun said that he could not hear Chess Records’ records on the radio in Atlanta, Leonard Chess, one of the founding partners of Chess Records, called a disc jockey and threatened them that if he loved his family and wanted them to live, it would be good to play their records (Greenfield, 2013, p. 154).

A nineteen-page article describing how Atlantic Records had grown in the record business and was now ready to be a big company was published in the January 13, 1958 issue of Billboard. In this article, Ahmet Ertegun and Nesuhi Ertegun also

presented their articles evaluating the humble beginnings of Atlantic Records and their bright future in jazz as long players. Photographs and short biographies of the stars released by Atlantic Records were included in this magazine. Miriam Abramson's role in keeping the company afloat was explained in the article "A Woman with Money". Jerry Wexler was mentioned a little in this comprehensive article, but Jerry Wexler wrote an introductory statement under his own signature, Gerald Wexler. In this statement, he stated that all partners, including Herb Abramson, and Atlantic Records were proud to have released 100 LPs, 425 singles and 109 EPs in the last ten years (Greenfield, 2013, p.198).

In the article, members of Atlantic Records were described as amateurs. They also thanked the distributors, disc jockeys and jukebox operators who were with them for ten years and wished that this cooperation would continue for another decade. The article "The Atlantic Records Story, 1948–1958" had been a good record advertisement in every way. With this article, it can be claimed that Atlantic Records had reached a privileged position from being one of the many labels competing for the weekly playlist.

In 1959, 2,500 disc jockeys from all over the country participated in the disc jockey convention, which was first held in 1958 and sponsored by fifty record labels. The event, which showcased the most extreme things record labels could do to meet all their deejay needs, had come to the attention of the Legislative Oversight Subcommittee of the United States House Interstate Commerce Committee. The committee initiated a public hearing on the form of commercial bribery, which had been standard practice in the music industry for years. Bob Krasnow, the founder of Blue Thumb Records, mentioned that in 1958, when he started working for King

Records, he bribed everyone to play the records and that the songs would never be played if they were not given. Tom “Big Daddy” Donahue was the number one disc jockey at WIBG in 1967, after a payola scandal broke, he moved to San Francisco and established the first alternative free FM rock station in America. Bob Krasnow took him a record with a bribe. Tom Donahue, who listened to the record and said it was great, only said it was a great record for \$2000. On May 19, 1960, WINS program director and five other deejays, including Hal Jackson, and Alan Freed were arrested for payola (Greenfield, 2013, p.202).

Disc jockeys had admitted to complicity in a practice that had become the industry standard for years. As a result of the hearings, Alan Freed’s professional life ended. Forced by ABC to isolate himself from his interests in the record business, Dick Clark was able to continue presenting “American Bandstand.” Paul Marshall, representing Chess Records and Atlantic Records, noticed that major companies such as RCA and CBS had signed the Federal Trade Commission’s consent decree stipulating that record companies would no longer engage in payola. However, he saw that he wanted signatures from his clients, both as an institution and as an individual. Since there was no statute which made payola illegal, Chess Records and Atlantic Records did not sign the decision. The payola law clarified that money given to disc jockeys must actually be paid to the employer. However, the rules of the Federal Communications Commission prohibited radio station owners from receiving such payments. For this reason, the money was paid to disc jockeys but not the channel owner (Greenfield, 2013, p.203).

In 1960, the bribery scandal affected major labels. Paul Marshall signed a contract accepting that they could not talk to disc jockeys. He made friends with many

disc jockeys of Ahmet Ertegun and they all played Atlantic Records records. Ertegun also made payments, which he called the favors when necessary. After the payola investigation, Atlantic Records, like most record companies, hired other people to take care of the business. During the trials, which made the professional lives of disc jockeys difficult all over America, Atlantic Records escaped impunity and continued to pay people who would play their records on their broadcasts (Greenfield, 2013, p.204).

6.3. The Relationship of Atlantic Records with Distributors

After a record company had discovered artists, recorded their records, and had their songs played on the radio, they also had to establish the necessary relationships with distributors. At the beginning, Herb Abramson, one of the founding partners of Atlantic Records, made the agreements with the distributors and Miriam Abramson was involved in the execution of the agreements (Ertegun, Marcus et. all. 2001, p.64).

Ahmet Ertegun and Jerry Wexler made their first trip to New Orleans in 1953 to promote products and talk to disc jockeys and record dealers and distributors. Wherever Ertegun went, he knew which places to go to listen to good music. Wherever he went, he knew all the important people. On their journey to contact distributors, the two men also somehow managed to get their business done, recording Turner, Professor Longhair, Guitar Slim, and Champion Jack Dupree in New Orleans and then cutting a Joe Turner session with Elmore James on guitar at the Chess Records studio on the South Side of Chicago on October 7, 1953. (Greenfield, 2013, p.151-152).

Later on, such agreements were made by Ertegun and Jerry Wexler. After Atlantic Records was sold, its distribution business was transferred to Warner Bros..

6.4. Atlantic Records and Music Technologies

Atlantic Records made the first 33 1/3 cycle vinyl record in 1949 (Greenfield, 2013, p.95). With the guidance of Nasuhi Ertegun, Atlantic Records used this

innovative technology in those years and became advantageous among labels that mostly used 78 records. Furthermore, in 1950, besides 10-inch 78-cycle vinyl, 7-inch 45-cycle vinyl began to be used (Bonnie, 1993, p.1).

Atlantic Records' sound engineer Tom Down put the company in a privileged position by recording mono and stereo sound for the first time on a record because with this method, Atlantic Records had the privilege of making the highest quality recordings among record labels. In 1958, Down brought the new Ampex 300 recording table with eight channels, taking the company one step further (Wade, Picardie, 1990, p.49)

Atlantic Records began to be called unsuccessful in 1989. In the early 1990s, CDs replaced 33 $\frac{1}{3}$ records (Greenfield, 2013, p.468). Ahmet Ertegun initially showed resistance to the transition from plaque to CD (Greenfield, 2013, p.468). However, large masses of vinyl record holders have started to buy their vinyl albums as CDs, which were promoted as a superior sound format. Ertegun also underestimated MTV (Greenfield, 2013, p.468). The record industry sold 785 albums on CD and vinyl in 2000. Over the next eight years, sales fell by forty-five percent. This trend had been interpreted as the expected result of digital transformation.

Although it is said that Ahmet Ertegun was not personally affected, the digital revolution put Warner Music Group in a difficult situation. Atlantic Records, part of the Warner Music Group, quickly fell to sixth place in record sales. Ertegun and his team started to work to make the company survive. Ertegun succeeded in reviving the company by establishing a one-to-one relationship. The achieved success continued until Ertegun's death in 2006. In 2008, Atlantic Records became the first record label to sell more than 50 percent of their music in digital files. Craig Kallman and Julie

Greenwald signed the “360 Deals” with the artists, which gave the company a share of all touring and merchandising revenue. (Greenfield, 2013, p.501-503).

6.5. Atlantic Records and Copyrights

At the beginning of the so-called classical period, record companies gave voice to artists for small fees or needs. It was a time when the independent record business was extremely unreliable. For instance, Stick Mcghee was known to voice over for the recording without signing anything for \$75 and a few hot dogs. In 1949, Ahmet Ertegün offered the artist 500 dollars for a deal with Stick Mcghee (Greenfield, 2013, p. 97). The recording, made in 1949, became Atlantic Records’ first major hit. While “Drinkin’ Wine Spo-Dee-O-Dee” sold 700,000 copies at that time, the bootleggers also sold a million. It reached number two on the Juke Box chart and number twenty-six on the pop chart (Greenfield, 2013, p. 97).

Independent companies sometimes met the needs of artists such as health expenses and rents instead of paying royalties, and sometimes they bought cars for artists with good album sales. For example, in 1953, when the songs of Chess Records artists rose on the music charts, a big independent record company such as Atlantic Records gave them money and bought a car (Greenfield, 2013, p.153).

Ahmet Ertegün signed a contract with the band Buffalo Springfield Greene and Stone on Atco. Atlantic Records gave an advance of \$12,000 in the Buffalo Springfield deal and bought half of the managers’ 75% of the broadcasting shares. The five-man band members and Dickie Davis’ 25% slice had to be split into six. With this agreement, Neil Young, Richie Furay and Stephen Stills had received full copyrights for the lyrics they wrote with Buffalo Springfield. However, it meant that they were paid less than 4.2 percent of the broadcast fee. Neil Young received a

royalties breakdown from Ten-East Music on March 15, 1966. The total money earned was \$292.78. In 1966, \$161.32 was issued against the advances and debts he received, and Neil Young was not paid. This broadcasting agreement led to a disagreement between the managers and Buffalo Springfield (Greenfield, 2013, p.278-279).

It is known that artists and especially independent record companies had experienced copyright problems many times during their active periods. Atlantic Records and therefore Ahmet Ertegun faced these copyright problems from time to time. The biggest of these was a conflict with Ruth Brown, one of the first stars of Atlantic Records, that would turn into a public debate in 1984. This conflict was aroused by the debt Atlantic Records owed to other rhythm and blues artists who helped the label to grow. Ertegun confronted Ruth Brown about himself as he was the owner of the last former independent record label still active in the mid-1980s, emphasizing that unlike other companies, he always paid the artists he worked with the royalties they deserved (Greenfield, 2013, p.438).

1987 was a bad year. The stock market tumbled as The Atlantic celebrated its 40th anniversary. The recording industry had struggled with debts for years (Atlantic Records / 60 The House That Ahmet Ertegun Built, Susan Steinberg, 2007, 01.37'38"- 01.38'21"). Lawyer Howell Begle took all Ruth Brown albums with him to Ruth Brown's concert at Ford Theater in Washington in 1982. He told Begle that Ruth Brown received no royalties after leaving Atlantic Records in 1961. He also explained that he was unable to pay his bills. Two years later, that he wrote a letter to Ertegun regarding the issue and that Ertegun sent him a check for 1000 dollars in return. Ruth Brown thought she deserved more, so she went to Atlantic Records to ask

for some more debt, but was made to wait for more than four hours. Ruth Brown met with three different lawyers in the 1970s after discovering the European reissues of the records she recorded with Atlantic Records. The three lawyers she applied to separately stated that Atlantic Records owed a large amount of debt and that they should not be involved in this matter and that the case was dropped. So the copyright period had expired. In a business where disputes over money were always personal, Ruth Brown was ideally suited by both temperament and personality to take on a record industry colossus like Ahmet Ertegun. Atlantic Records realized it couldn't buy it. Even with her speeches, Ruth Brown had the power to show that the entire generation of artists was being exploited by removing all those people from the stage. In 1984, Begle obtained the original of Ruth Brown's contract with Atlantic Records from the American Federation of Television and Radio Artists and she learned the label was legally obligated to provide her with regular statements showing whether or not she had earned any royalties. Begle knew that Atlantic Records would be prosecuted under the RICO law for this crime. Begle then began pestering the label for Brown's royalty statements. But Begle also knew that no one would keep copies of bank statements for more than twenty-five years. Frank Waschal, the accountant of Atlantic Records, gave Begle the box of copies of the bank statements. The box contains Ruth Brown's copyright statement from May 15, 1955 to 1964. According to these accounts, it was learned that Ruth Brown owed \$25,830.83 to Atlantic Records. The box also contained three memos that comprised what Begle called "the smoking gun". Dated June 8, 1983, one memo read, "We did not pick up royalties earned foreign from 4/1/60 to 9/30/71." According to the memos, all these artists ended their careers in the 1960s. All of them have large debts to the company. Since the artists in

question could not pay their debts by working, the company did not send royalties to collect their debts (Greenfield, 2013, p.439-441).

“All of Atlantic’s royalty statements were fraudulent because they knew they were missing eleven year’ worth of data in those that had debit balances. Every statement they had sent out after that was just another nail in their coffin under RICO.” (Greenfield, 2013, p.441). Predicting that these artists would drain their financial resources during the investigation of the allegation and most of them would accept Atlantic Records’ offers to negotiate, Howell Begel decided to open his case in the court of public opinion, which he described as his only chance. Begel and Ruth Brown appeared on the CBS news-magazine television program *Weat 57th*, in which they participated together, and announced to the national television audience that Big Joe Turner had essentially paid off his outstanding debt balance by working. However, he also explained that in the fortieth year of Atlantic Records, he decided to release a set of fourteen records of songs that had been hits in the past years, and charged the artist with all the re-editing costs. Big Joe Turner, who was 74 at the time, weighed 250 kilograms and had diabetes. Big Joe Turner, known as the “Boss of the Blues”, died on November 24, 1985, two months after the television show. Doc Pomus, who worked as a songwriter in the early years of Atlantic Records, called Ahmet Ertegun and said that Big Joe Turner was about to die and that he was organizing a donation night for him. Ertegun went to the donation night with his wife Mica Ertegun (Greenfield, 2013, p.441-442).

It is known that Big Joe Turner did not have a good relationship with money. But his lucrative recording contracts, which were commonplace today, along with his mostly black contemporaries, were not enough. If they were lucky, they received a

small amount of royalties, and often the sum of those royalties exceeded the studio time bills the artists had to pay. When Turner died at the age of 76 in 1987, Ahmet Ertegün quietly paid for the funeral expenses and the mortgage on Turner's widow's house. Later, Atlantic Records recalculated royalties due to foreign sales and reissue of old records (Wade, Picardie, 1990, p.20).

“In July 1986, with the help of Congressman Mickey Leland of Texas, Begle arranged for Ruth Brown to testify at a congressional hearing chaired by Representative John Conyers of Michigan concerning pending legislation to limit the filing of civil suits under the RICO act.” (Greenfield, 2013, p.442). Ruth Brown's testimony in this session caused this issue to be in the news all over America. Shortly before the session, Atlantic Records submitted a royalty breakdown covering its earnings between June 1, 1960, and May 31, 1980, and it was understood that Ruth Brown was paid \$354 for domestic sales and \$431 for overseas sales. Three months later, Leland arranged for Begle to sit down with Jesse Jackson, who was scheduled to meet with Steve Ross the next day. Flying to New York, Begle spent the night explaining to Jackson how artists like Brook Benton, Solomon Burke, Ruth Brown, the Chords, the Clovers, the Coasters, the Drifters, Clyde McPhatter, Sam and Dave, Chuck Willis, Ivory Joe Hunter, Rufus and Carla Thomas, Booker T. and the MG's, Eddie Floyd, Chris Koerner, Willis Jackson, the Marquees, William Bell, and Doris Troy had been deprived of their royalties.” “After Jackson told Ross, his general counsel, and Bob Morgado, whom Ross had brought in to oversee the Warner Music Group, of his concerns about the scarcity of black executives in record industry management positions as well as Warner's business dealings in South Africa, Begle talked for thirty minutes. Jackson then informed Ross that he and Begle were on their way to a black radio programmers' convention in Houston.” Jackson had signed off on 150

radio stations that had agreed to refuse to report Atlantic artists' airing rates to Billboard. Australian journalist Claudia Wright wrote an article in the Washington Post in March 1987, entitled "Ahmet Ertegun: The Skeletons in the Closet Sing Rock'n'Roll". The article stated that Atlantic Records reported earnings of \$200 million in 1985. Considering that Ertegun was the chairman of the board of directors of the American Turkish Association and also a member of the National Committee on American Foreign Policy with David Rockefeller and Henry Kissinger, Wright said that he was the most important political value that Türkiye had in America. For this reason, he stated that a possible lawsuit regarding unpaid royalties would do nothing but humiliate Türkiye and its friends in the United States. Over the next fourteen months, Begel met with both Warner executives and Leland and Jackson to resolve the issue. Leland insisted on establishing the Rhythm and Blues Foundation to represent and assist black artists (Greenfield, 2013, p.443-444).

6.6. Rhythm & Blues Foundation

The Rhythm and Blues Foundation was a non-profit organization founded in 1988 that aimed to help the artists of Rhythm & Blues music. It was established to preserve the legacy of Rhythm and Blues music, to contribute to American music and to support its artists. Since its founding, it had donated over \$3 million to artists in need of financial and medical assistance. In addition, the Foundation launched many award-winning programs to educate the public and provide opportunities for artists. Furthermore, Rhythm and Blues Foundation also managed the Doc Pomus Financial Aid Program, the Motown/Universal Music Group Fund, and the Gwendolyn B. Gordy Fuqua Fund. The Motown/Universal Music Group and the Gwendolyn B. Gordy Fuqua Fund were used to reimburse royalties from Atlantic Records. It also

enabled dozens of other musicians to recoup their earnings with the contracts it made (Selke, 2017, p.3).

Warner Music Group offered \$150,000 to establish the foundation, while Lelan's representative insisted that the donation amount should be \$1.5 million. Under the agreement, Ertegun would designate 35 artists whose royalties would be reopened, deducting only actual recording costs and advances from royalties, and clearing any other outstanding debts up to 1970, when Atlantic Records stopped keeping track of their earnings. Warner Music Group, which agreed to donate \$1.5 million to establish the Rhythm and Blues Foundation, also created a \$250,000 fund to pay royalties. With this fund, groups such as Coasters and Drifters were paid \$50,000 and Ruth Brown \$30,000 (Greenfield, 2013, p.444). Atlantic Records paid hundreds of thousands of dollars. It had also fulfilled its new obligations. Atlantic Records also contributed \$2 million to establish a foundation that makes tax-free donations to rhythm and blues pioneers. It had been claimed that Ertegun could easily afford such generosity and only paid an already overdue debt (Wade, Picardie, 1990, p.21).

Howell Begel and songwriter Dave Marsh, a member of the board of directors of the foundation, made requests from other record labels by taking Warner Music Group as an example, but they could not persuade the labels. Sony and Capitol/EMI agreed to level their royalties (Greenfield, 2013, p.445).

In the record world, in the early days of independent record companies, most of the executives wrote their own names for the songs they did not write regularly. However, Ahmet Ertegun and Jerry Wexler claimed that they only used their names as songwriters in their own works. Solomon Burke, on the other hand, claimed that

Wexler's song "Everybody Needs Somebody To Love" was written by him and Bert Berns, but said that this was not true. Burke stated that he wrote the song himself, but Wexler suggested that his name be written with Berns. Berns first agreed to this, and then had friction with Wexler until Wexler's death, as he could not reclaim his right to write and publish. The song made a splash and bands like the Rolling Stones recorded it. These developments have increased the price of ownership of the song. Wexler is still mentioned in the Song (Greenfield, 2013, p.446).

In 1991 Ruth Brown became a board member of the Rhythm and Blues Foundation. She was nominated for the rock and Roll Hall of Fame for five consecutive years, but was removed from the list of possible candidates in 1990 and 1991. Ruth Brown wrote in her autobiography that this situation was because Ahmet Ertegun was vicious and vindictive. According to her, this was Ertegun's retribution: If you defeat him, he will never forgive you. However, Jon Landau explained that there was no truth in what Ruth Brown said. Over thirty members of the nomination committee were truly independent. Ertegun was also on the committee, but it had been alleged that nothing happened to indicate that he had a negative attitude towards Ruth Brown or that he was putting pressure on others in any way. As far as is known, Ruth Brown was accepted into the Rock and Roll Hall of Fame in 1993 and Ertegun introduced Ruth Brown. Ruth Brown said at the end of her speech that the only thing she could do from now on was to record for Atlantic again. Ruth Brown was right about her royalties, but when her career was on the wane, she often asked for money and the money she received was recorded. The money paid were paid in return for royalties. Despite all that happened, it was confirmed by her that Ertegun was always with Ruth Brown (Greenfield, 2013, p.447-449).

CONCLUSION

This study deals with Ahmet Ertegun's life and the effects of his producer identity on the music industry, his works on copyright, museum founder and collectorship in order to reveal his perspective of art management.

It has been concluded that Ahmet Ertegun's being born in a multicultural city like Istanbul, in one of the deep-rooted families of the city, his family living in many different countries, having a diplomat father and a music-loving mother were influential in the development of his versatile personality.

It can be said that Ahmet Ertegun's personal connections played a major role in the development of his identity as both an art manager and a producer. In the 1940s, it was accepted in the world of black musicians, who were not accepted by white people. The approach of the Turkish Embassy to the USA on the issue of racism in the USA has been effective in this. It is also known that Ertegun's finding the missing records of his record collection in the places where blacks lived was also influential in the development of his relations with black people.

Thanks to Ahmet Ertegun's management and production, Atlantic Records placed names such as Ruth Brown, Blind Willie Mc Tell, Professor Longhair, Big Joe Turner and Ray Charles on the hit lists of the United States. He later starred world-renowned names such as Bobby Drifter, Sonny and Cher, Buffalo Springfield, Iron Butterfly, Eric Clapton, Led Zeppelin, Rolling Stones, Crosby, Stills, Nash & Young and Kid Rock. He also established Atco Records as a subsidiary company in 1955 to continue recording classical jazz.

1967'de Atlantic Records, psikedelik beyaz rock müzik üreten ve bu türün en büyük rolüne sahip olan Buffalo Springfield, Vanilla Fudge, Iron Butterfly ve Amerika'da henüz adı duyulmamış İngiliz grup Cream'in yapımcısı oldu. Atlantic Records, tüm bu sanatçılarla birlikte Warner-Seven Arts'a satıldı. Bir yıl sonra Warner-Seven Arts'ın geliri ikiye katlandı ve bu büyüme uzun yıllar üst üste devam etti. Bu nedenle Ahmet Erteğün'ün yapımcılık ve yetenek keşfetme özelliklerinin yanı sıra yönetsel nitelikleri de dünya müzik piyasasını etkilemiştir.

Tom Dowd, who was hired by Ahmet Erteğün for Atlantic Records because of his talent, made his first stereo music recording in 1957. In 1958, they successfully developed four-channel and later eight-channel multi-recording systems.

Atlantic Record created a different jazz style by blending jazz music with R&B and B genres. This new style of music has been adopted all over America.

Atlantic Records has always been on good terms with radios, Disc Jockeys and distributors. Even in the bribery scandal that broke out in 1960, many record companies and disc jockeys were penalized while Atlantic Records did not receive any penalties.

In 1970, Ahmet Erteğün founded the "New York Cosmos" football team with the great support of Nesuhi Erteğün and Steve Ross.

An agreement was made so that Ahmet Erteğün and Atlantic Records would not be prosecuted on copyright issues. In line with this agreement, the R&B and Blues Foundation was established in 1988. Warner Music Group had to donate \$1.5 million to establish the foundation. According to the agreement, Erteğün determined 35 artists whose royalties would be reopened, only the actual recording

costs and advances were deducted from the royalties, and Atlantic Records' other outstanding debts up to 1970 were cleared. Warner Music Group, which agreed to donate \$1.5 million to establish the Rhythm and Blues Foundation, also created a \$250,000 fund to pay royalties. With this fund, groups such as the Coasters and Drifters were paid \$50,000 and Ruth Brown \$30,000. Atlantic Records paid hundreds of thousands of dollars. It has also fulfilled its new obligations. Atlantic Records also contributed \$2 million to establish a foundation that makes tax-free donations to rhythm and blues pioneers.

Ahmet Ertegun was interested in every stage of the “Rock and Roll Hall of Fame” building, which was started to be built in 1985. He insisted on working with Ieoh Ming Pei, winner of the Pritzker Architecture Prize.

Ahmet Erteğün was interested in modern painting and in time he had a large collection and even lent his paintings to many famous museums.

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